

MAKING ART AND MAKING MEMORIES:  
A STUDY ON THE EFFECTS OF ART MAKING  
AS A POSSIBLE INTERVENTION TO MEMORY LOSS

A Master's Degree Proposal Submitted by  
Kathleen Carney  
to  
Moore College of Art & Design

In Partial Fulfillment of Requirements for  
An MA in Art Education with an Emphasis in Special Populations

August 2016

## Dedication

To my husband, Joseph Zangaro, enthusiastic educator,  
fellow activist, and tireless supporter.

## Abstract

This eight-week action research project examined how art can be a possible intervention to memory loss. Five octogenarians with dementia participated in a qualitative phenomenological case study exploring the connections between memory and making art. Various methods of data collection were employed, including survey, interview, artifacts, journals, note-taking, and video recordings. As the participants shared stories of favorite desserts and treats, they created Pop Art sculptural works of those desserts, which activated memories of songs, images, and events from their pasts. The findings section elucidates specific successful strategies and outcomes. Everyone reported enjoying the experience, and for some participants, new memories were created regarding working with the sculptural material, understanding color mixing techniques, and subsequent identification of their artworks.

## TABLE OF CONTENTS

Title Page .....	i
Dedication .....	ii
Abstract .....	iii
Table of Contents .....	iv
Acknowledgements .....	vi
<b>Chapter 1: Introduction to the Study</b> .....	1
The Research Problem .....	2
Purpose of the Study .....	4
Significance of the Study .....	4
The Research Questions .....	5
<b>Literature Review</b> .....	6
Defining and Understanding Memory, Alzheimer's and Dementia .....	7
Understanding Memory Through Science and Art .....	9
Object Permanence and Sculpture .....	12
Challenging Stereotypes of People with Alzheimer's and Dementia .....	14
Engagement with Arts in The Alzheimer's Community .....	16
The Aesthetic Living Environment .....	18
Conclusion .....	18
<b>Chapter 2: Methodology</b> .....	20
Introduction to Methods .....	20
Research Setting .....	20
Methods and Data Collection .....	21
Data Analysis .....	23
Ethics .....	24
Limitations .....	24
<b>Chapter 3: Data Collection &amp; Findings</b> .....	27
Data Collection and Interpretation .....	27
Research Questions .....	27
Data Collection .....	30
The Lessons Summarized .....	32
Introductory Activities .....	32
Color Theory and Beginning Sculptures .....	34
Gumballs and Candy .....	36
Cookies .....	39
Final Projects .....	42
Follow-up Interviews .....	44
The Exhibition and Graduation .....	50
Data Conclusion .....	52
Findings: Lessons Learned .....	53
What Would I Do Differently? .....	61
Successful Strategies .....	62
<b>Chapter 4: Conclusions</b> .....	64
Summary .....	64

Action Plan .....	65
<b>Appendix</b> .....	66
Appendix A: Consent Form .....	66
Appendix B: Eight–Week Lesson Plan .....	67
Appendix C: Rubric .....	74
Appendix D: Survey 1 .....	75
Appendix E: Survey 2 .....	76
Appendix F: Follow-up Survey .....	77
<b>References</b> .....	78

## **Acknowledgements**

I am very grateful for the guidance and encouragement of Moore Graduate Program Director Lauren Stichter, Professor Josephine Viviani, and Emeritus Professor Lynn Horoschak. Their dedication and support throughout this endeavor provided me with a valuable and memorable experience, which, though difficult at times, more often was filled with many joyful moments.

Also, I thank my graduate candidates who kept the conversation engaging, enlightening, and fun. My writing partner Kara Rutledge and my daughter Caroline Udell both provided excellent criticism and suggestions for my drafts, and I am thankful to them for their intelligence, humor, and sincerity. I also thank Steve Scaduto, from the Moore Writing Studio, who offered his valuable time proofreading my thesis.

For their tireless help, especially during the artists' graduation and reception, I am extremely grateful for my family members Colleen Carney and Mike Guhanik, and my coworker John Mocci. Their contributions added an additional level of community involvement to the project.

I am very thankful to my husband and research assistant, Joseph Zangaro, who encouraged and provided immeasurable support, comfort, and cheer. He knew it would all be worthwhile in the end.

Finally, to the folks at the Brookdale Lake Senior Living Solutions in Voorhees, New Jersey, especially Resident Program Coordinator Georgeanne Eagle, I am very thankful. I am most appreciative of my Brookdale participants: Alma, Lois, Armand, Mae, and Jean. Without them, this work would not exist.

## **Chapter 1 Introduction of the Study**

Memory loss, dementia, and Alzheimer's disease are problems for many individuals, their families, and caregivers. According to recent statistics from the Alzheimer's Association (2015), it is estimated that over 44 million people worldwide have Alzheimer's disease or related dementia (ADRD), and an estimated 5.3 million people in America have Alzheimer's disease (AD). In the 1970s and 1980s, campaigns to raise awareness about Alzheimer's disease had a major impact. While educating the public about the disease, scientists and the medical community made great efforts to understand and treat the disease, but one of the most lasting effects it had on the general public was that it frightened people. For the person diagnosed and the family members, fear is a common reaction to a diagnosis of dementia, mild cognitive impairment, or Alzheimer's (Mast, 2012, p. 360). There is still a stigma attached to being a person diagnosed with dementia (McNamara, 2012).

Through memory we establish our identities (Shoemaker, 1959); we build a life based on our personal and communal experiences. If we lose access to those memories, it is like losing ourselves, and naturally, that is a frightening prospect. Furthermore, if we forget those people closest to us—our family and friends—we are relegated to isolation, which can lead to loneliness, depression, and further decline (Keightley & Mitchell, 2004, p13). This scenario is emotionally and intellectually complex for the person experiencing it, as well as their family members and other caregivers.

My relationship to this topic and the participants is a personal one. My mother-in-law lives with dementia and currently resides in an assisted care facility. People who see themselves, as my mother-in-law Alma does, as someone who has always been and

remains intellectually curious, would be ideal for my research since I will be approaching them in the context of an art lesson with a multi-sensory component. Designing activities to elicit art related memory recall, creating new artifacts, documenting the practice, and developing a narrative about the process will make for a rich qualitative study. As I work in my researcher-teacher role, it is my desire to create an environment where there is respect regarding the making of art objects, specifically sculpture, and the recollection of art making events. This will be a study focused on gathering data, sharing information, and creating art before the participants advance beyond their ability to actively engage in the process.

### **The Research Problem**

The rationale for undertaking this qualitative research is to describe the process of memory loss through both verbal and visual representations of the persons affected by the phenomenon. Over the past twenty-five years, researchers, scientists, doctors, nursing staff, and people with dementia and Alzheimer's themselves have contributed to studies which have led to a better understanding of memory loss and ways to treat it. The response to memory loss has shifted from one of fear to one of engagement. Pharmaceutically, advances have been made, not in the vein of a cure, but in the ability for drug treatments to slow the process of memory loss and help with "cognitive and behavioral symptoms" (Treatments, 12/15). Additionally, as with many other diseases, looking at the problem holistically has offered more varied approaches to understanding the disease and finding adaptable ways of living with the memory loss. One of those approaches is through an engagement with art. Gallery exhibits such as that in



Sheboygan, Wisconsin, and described by Amy Chaloupka (2011) in her book *Hiding Places: Memory in the Arts*, published research (Miller, Boone, Cummings, Read, Mishkin, 2000; Mell, 2003, Gretton, 2014), and my personal experiences with my mother-in-law and her favorite form of hands-on creative activity (knitting), give evidence of the dramatic positive effects through our engagement with art. Whether making art, discussing it, or living in an artistically designed space (Hunt, 2011), art improves the lives of all people, especially those living with Alzheimer's, dementia, and other memory loss issues (Macpherson, 2009; Basting, 2006; and Woywod, 2013).

In order to gain a greater understanding of the connection between memory loss and making art, it is necessary to accumulate biographical narratives within the context of producing art objects. As the participants share their stories from the past about personal art making experiences, and also about current art making events, I intend to document their recollections. This process will permit me to further understand the participants' experiences with art, the meaningfulness of the events described, and gain some insight as to the act of retaining or losing memories. Much of the research in this area is based on small samples. By adding to the research, I can contribute to the authenticity of Woywod's argument:

Creative engagement through art offers moments of remembering where artists and art educators cannot only help individuals reconstruct identity through the remembering of specific memories from their lifetimes, but they can help people meet higher needs through remembering feelings of productivity, engagement and belonging (2013).

In addition to providing these benefits to the participants directly, my study could also lead to further research regarding memory loss and relevant art making practices,

especially in the area of producing sculpture. As opposed to two-dimensional expression, the very tactile nature of sculpture elevates it to a more physical, intellectual, and personal experience.

### **Purpose of the Study**

In this project, my goal is to address art making and its effects on people with memory loss. Through narrative, phenomenological, and action research, my intention is to understand how art can be a possible intervention to memory loss. I will share data, quotes, artifacts, and stories of accomplished artists and novices who are currently living with memory loss in a variety of disciplines including visual art (two and three dimensional), auditory art (both instrumental and vocal), plays, poetry, and storytelling. In exploring these artistic activities with my mother-in-law and other residents at the Brookdale Echelon Lake Senior Living Solutions, I will consider four related aspects of the issue: 1) associations between objects and memories through object permanence studies; 2) current research with people who have dementia and their art making experiences; 3) the emotional effects of aesthetic environments and physical spaces on people with dementia; and 4) advocacy for creative engagement with persons living with memory loss.

### **Significance of the Study**

I am planning to explore the current theory on the benefits of pairing art making with memory recall and hoping my new research of incorporating sculpture will add new evidence supporting connections between memory loss, memory retrieval, and making

art. The significance of this study is that it would give persons living with memory loss an opportunity to access memories and potentially make new ones. Sharing their stories and artwork is a method for the participants to explore their current situation emotionally, intellectually, and artistically. This process could also have an element of advocacy since it could motivate caregivers to continue to provide care in a context of engaging in activities regardless of the long term benefit. Even if a participant cannot later recall a previous art making session or identify the work she or he created, for the duration of the art making event, it provided an enriching activity for the participant, the family, and the caregiver.

Adding to the existing body of research is significant for many stakeholders including the people experiencing the memory loss, their families, and their caregivers. These are daily issues which affect many people internationally, across a variety of ethnic groups and ages. Finding ways to enrich the lives of people living with memory loss is a worthwhile endeavor which honors their physical, emotional, and intellectual presence.

### **The Research Questions**

The central question I will focus on in this qualitative study is *How can art be a possible intervention to memory loss?* Creating an artistically engaging environment for people who live and struggle with memory loss due to disease or some other cause will provide me with data to understand their memory loss as they express themselves through narrative storytelling and art making activities. Using art to maintain that engagement and allowing them to recollect the event will give me insight into their experiences.

While focusing on the central question, I will seek answers to the following related questions:

- *How do people with dementia and Alzheimer's demonstrate their memory loss?*
- *How can art and art making be a tool to document and enhance memory retention?*
- *How can my multi-sensory teaching approach activate new memory-making events and lead to memory preservation in persons with memory loss at the Brookdale Echelon Lake Senior Living Solutions facility?*
- *What changes can be made in care facilities to foster art engagement and memory recall in persons with short term loss and dementia?*

The exploration of these questions will lead my research toward the appropriate intersections between the narrative biography, phenomenology, and action research.

## **Literature Review**

Previously, I introduced my proposed study of how art, particularly making sculpture, can be a possible intervention to memory loss. In this section I will review literature that addresses four facets of the topic: First, I will provide, briefly, historical and scientific studies of memory, Alzheimer's and dementia. Next, I will review studies that connect the science and the art, including the concept of object permanence. Then I will discuss the effects of stereotyping and stigmatizing people with memory loss. Finally, I will conclude by citing examples of programs that document the positive effects of engagement with the arts and the Alzheimer's community.

## **Defining and Understanding Memory, Alzheimer's and Dementia**

Two examples of memory research from the mid-twentieth century include the work of current Columbia University professor Dr. Eric Kandel and his sea slugs and Brenda Milner's work with Henry Molaison. Years after escaping from Austria in 1938 when he was nine years old, Kandel was motivated by a powerful memory he had of a toy truck that the Nazis had taken in a raid on the family's home. Later, as an undergraduate, he studied history, but in 1952 he enrolled in medical school and began to study psychology and memory, which led him to investigating how memories come into being. He wondered if there was a physical mechanism on the cellular level. His work with sea slugs, which have a simple nervous system (i.e., there is a sensory neuron and a motor neuron), permitted him to record sounds of the hippocampus neurons firing. The synapse is where one neuron talks to another. Dr. Kandel stimulated the sensory neuron and recorded new synaptic connections starting to grow. This led him to conclude that long term memory actually involves an anatomical change in the brain.

[www.pbs.org/wgbh/nova/body/memory-hackers.html](http://www.pbs.org/wgbh/nova/body/memory-hackers.html).

Brenda Milner, a Canadian neuropsychologist at McGill University, made significant contributions to understanding how memory works. Her seminal work with a patient named Henry Molaison (HM), who had had major portions of his hippocampus removed in a surgical procedure to alleviate epileptic seizures at the age of 27, advanced our understanding of short and long term memory. The surgery was somewhat successful in greatly reducing his seizures, however, he was no longer able to make new memories. Milner's pioneer research helped to understand the two types of memory: episodic memory, which is our long term memory where we store personal experiences that are

connected to time and place; and semantic memory, which includes our knowledge of facts, words, objects, their functions and their meanings (Vogel, Mortensen, Gade, & Waldemor, 2007). When Milner worked with HM in a drawing exercise where he would only be able to view his drawing of a star in a mirror, he declared each time that this was his first time ever doing the activity. His impairment would indicate that he would not be able to learn how to complete the task successfully, but after repeated attempts he did improve and eventually completed the drawing successfully. According to Milner, “His performance betrayed him. He can learn new motor skills” (pbs.org). His behavior was similar to a person with Alzheimer’s or dementia where they cannot remember recent activities, but continue to have semantic memory.

A basic neurological definition of Alzheimer’s disease is that proteins called amyloid plaque and tau tangles build up in the brain and cause nerve deterioration, which impairs memory. Discovered by Dr. Alois Alzheimer in 1906, the disease was named after him in 1910 by Emil Kraepelin, a psychiatrist who worked with him. Dementia is a broad term for loss of memory and other mental abilities severe enough to interfere with daily life ([www.alz.org](http://www.alz.org)). Alzheimer’s disease is the most common form of dementia, but other dementia related diseases include Frontotemporal dementia (FTD), vascular cognitive impairment, Parkinson’s disease, Lewy Body, Pick’s Disease, and MCI (mild cognitive impairment) which has been associated with Alzheimer’s.

Individuals who show evidence and symptoms of memory loss are assessed using a variety of tests including the Mini Mental State Examination (MMSE) which is a five to ten-minute test to measure five areas of cognitive function that establishes the responder’s level of orientation, ability to calculate, recall, use of language, and repeating

named prompts. It has been determined to be a valid test with high internal validity, however, its limitations are noted for people who are not primary English speakers or are visually or hearing impaired. Once a diagnosis is made, a baseline can be established, and the test repeated over the years to document progression of the disease (Kurlowicz & Wallace, 1999).

### **Understanding Memory through Science and Art**

Over the past two decades, research has been conducted that studied patients with frontotemporal dementia (FTD), Alzheimer's disease and related dementia (ADRD), and their art making. Some researchers have looked at people who previously had artistic training, while other researchers have focused on people who developed artistic talents after a diagnosis. An example of the former is described in the case a fifty-seven-year-old woman who had been trained in both traditional Chinese brush painting and Western representational methods. Following her diagnosis of FTD, she continued to paint for fifteen years, and her work took on a hybrid of her methods as her expressive qualities increased (Mell, Howard, & Miller, 2003). The research has shown that in the progression of the disease, deterioration of language occurred, but artistic expression increased, indicating that "...language is not required for, and may even inhibit, certain types of visual creativity" (Mell, et al, 2003, p.1707). This statement emphasizes the importance of reframing interpretations of people living with dementia and re-contextualizing our responses to their experiences and needs.

In another case in 2000, a group of twelve individuals with FTD were studied to see if loss of function in one brain area could release new functions elsewhere. Some of the twelve patients had artistic or musical talents before the diagnosis, but others did not.

The results showed that when compared to forty-six patients who had no signs of new or sustained artistic ability, the twelve patients who did continued to perform better on visual but worse on verbal tasks. Their research showed that

Selective degeneration of the left anterior temporal lobe is often accompanied by loss of semantic knowledge, but preservation or enhancement of visual and musical abilities. Visual and musical abilities should be encouraged in the setting of left anterior temporal injury or dysfunction. Dementia is not invariably associated with loss of all intellectual abilities” (Miller, Boone, Cummings, Read, & Mishkin, 2000, p. 462).

This is an important statement because it supports continued creative engagement; we do not assume all is lost since there is evidence that more is going on in the mind than we might have initially suspected.

A third study by Melanie G. Davenport and Christine Woywod described their art experiences with people who have memory loss. Melanie Davenport, an art educator with varied experience teaching children and adults, seized an opportunity to draw with her mother who began to suffer from cognitive impairment in 2002. Although the mother and daughter shared making crafts in the past, illustrating was not something Davenport thought of when she thought of her mom. A small drawing of boats drawn by her mother in 1959, however, inspired her to elicit stories from her mom while she encouraged her to simultaneously draw them. Though not trained in Reminiscence Therapy (RT), which uses varied supporting material such as photographs and songs with individuals experiencing memory loss to recall their past, Davenport, nonetheless, used similar methods to get her mother to share her stories verbally and visually. It was evident to Davenport that her mother derived pleasure from the activity, but it did not take long before her memory loss advanced beyond her ability to continue to recall and reconstruct



past events, and her daughter regrets not having started sooner (Woywod & Davenport, 2013). As a researcher interested in a related field of study, I understand that the clock is ticking and there are individuals and communities who can benefit from further research between memory and art.

Woywod's experiences at the Pathways Project in Milwaukee was a collaborative effort among art education majors, university staff, bilingual caregivers and fifty-five seniors with a range of impairments both cognitive and physical, as well as some with memory loss. After exploring the community and discovering their needs and desires at the art center, they embarked on a mural project that relied on stories from the older citizens being transformed into mosaic tiles with the aid of the students and support personnel. Upon the completion of the project, a celebration was held and family members of the participants were invited to view the mural. It was an emotional experience as they looked for pieces created by their loved ones and verbally shared the related memories or shared the moment looking in silence.

Woywod and her staff concluded that there were four overarching qualities for their most successful experiences: 1) collaboration and celebration; 2) familiar tools and purpose; 3) movement and group energy; and 4) humor and play (Woywod, 2013). Both educators found that these shared artistic experiences provided opportunities to meet higher level needs (Maslow) for these adults who still need to feel productive, engaged, and part of the family or the larger community. Regarding my proposed study, I will build on these studies to create artistic experiences that relate to *sculptural* materials and to memories of my participants.

## **Object Permanence and Sculpture**

The concept of object permanence is an accepted stage of development first put forth by child psychologist Jean Piaget. The idea is that until infants reach the age of about eight months, they do not have the ability to understand that objects exist even when they are out of sight. But once this ability does develop, we begin a lifelong engagement with things. We explore them through our senses; we learn their names and functions. We collect, categorize, buy and sell them. We alter them and invent new objects to fulfill functional or aesthetic purposes. As Csikszentmihayli expressed in his essay “Why We Need Things,” objects define our status, relate our sense of identity in time and place, and “stabilize our sense of who we are” (1993, p. 23). Whether people have few or many possessions or if an object is made of a precious metal or cheap plastic is not what is relevant here; it is the meaning imbued within the object that is significant for the possessor that is of great importance.

Considering the concept of object permanence, how do objects (functional or sculptural) influence and trigger memories? If a person makes the object, will it have a stronger connection to the creator and perhaps trigger more memories about time, people, and places associated with the object? Visual, auditory, and sensorial experiences offer a compounded system of associative properties of a memory, which in turn maximizes the brain’s connection to the object, song, or dance. When we make sculpture or produce a sound, we are creating a multi-sensorial event. “And once the music comes off the paper,” said musician Frank Zappa, “and goes into the air, what you’re literally doing is making a sculpture with the air” (Zappa & Occhiogrosso, 1989). As my participants work with their sculptural material, recollect songs, and relate personal histories of the

associate memories will they be able to make new memories? Will they be able to recall those memories when they see and speak about the object they created?

A 2011 show at the John Michael Kohler Art Center in Sheboygan, Wisconsin, titled *Hiding Places: Memory in the Arts*, exhibited a collection of work related to memory. The exhibit featured artists in four sections: From Memory, Holding Memory, Forget Memory, and Shared Memory. In discussing the work “Dust” (2003-2011) by artist Mark Fox in the From Memory portion of the show, the curator Amy Chaloupka in her essay in an accompanying book of the same name as the exhibition, declares that Fox “...bonds memory and identity through visual means.” His massive installation incorporates over 2000 possessions he has owned, drawn, and assembled into a cacophony of images of objects, an artistic representation of a memory of a tornado from his childhood (Chaloupka, 2011, p. 26). This physical representation of the tornado with its associated objects reinforces the memory’s existence and brings it to the community level to become a shared memory. As a culture we have a connection through these objects to these memories.

In an essay titled “From Memories Held to Memories Lost,” Ethan W. Lasser reviewed the Holding Memories portion of the exhibition.

For centuries, cultures all over the world have created objects to keep memories of the past alive. Today’s museums are populated by what French author Marcel Proust famously called “the vast structure of recollection” – a sea of keepsakes, souvenirs, mementos, and relics crafted to help their makers and users hold on to people, places, and events from the past, to strike free of the vicissitudes of the present and head off the uncertainties of the future. This lineage is embraced in a number of different ways by the artists in Holding Memory. Some of them celebrate the power of the memento and its kin; others raise compelling questions about just how effectively objects preserve the past and suggest that our recollections might be better safeguarded elsewhere, outside the world of things (Lasser in Chaloupka, p 67).

The connections made between art and object, object and memory, memory and art, or artist and community have greatly motivated artists to focus on the object as they create artwork reflective of a specific time, place or event of personal or cultural significance.

### **Challenging Stereotypes of People with Alzheimer's and Dementia**

According to [www.alz.org](http://www.alz.org), “Stigma and stereotypes are a significant obstacle to well-being and quality of life for those with dementia and their families.” Seeing people who have this disease as victims leads to a host of problems including systemic misunderstandings about their needs, capabilities, and their sense of self. Misconceptions can then lead to what is known as *excess disability*. First expressed in 1966 by R.L. Kahn (Fenn, H. Luby, V., and Yesavage, JA, 1993), researchers have continued to explore the concept of excess disability, especially in cases of dementia. An extensive literature study by Scholl and Sabat (2008) reviewed copious case studies and research that focused on the effects of stereotyping the aged, self-stereotyping, stereotype threat (the perception of impending stereotyping on the part of the targeted member of a group) particularly with Alzheimer's patients and excess disability. They found that

‘Excess’ disability is a dysfunction beyond the level directly resulting from neuropathology and may occur in various cognitive and social skills, including the ability to recall recent events, to maintain focused attention, to participate in conversations with others, to assert one's will clearly, and to be of help to others. The performance of each of these skills can be compromised by heightened anxiety. Thus, stereotype threat and negative self-stereotyping can motivate persons with probable AD to withdraw from various social situations, increasing both their isolation and their dependence upon family and formal carers (p. 122-123).

The stereotyping can be overt, subtle, or unintentional. Twenty-two years ago a photography exhibit titled *Layered Worlds: The Look of Alzheimer's* displayed works by Ann M. Grady, whose mother lived with the disease for ten years. As the photographer, she chose not to directly photograph faces because she said, "The look of Alzheimer's on the face of the victim of the disease spoke too strongly of what had been lost" (Grady, 1994). Instead, she approached the photographic exhibit from the perspective of interpreting the experience through metaphor. Whereas this is a sensitive method, which respects the anguish she saw, it also reinforces a stereotype of people with Alzheimer's being lost and not the person they used to be. It is critical to focus on what they *can* do. This is an especially important philosophy for an educator, researcher, and working artist to embrace.

In 1995, William Utermohler documented his artistic transformation after being diagnosed with Alzheimer's. His wife Patricia Polini, an art historian, also chronicled his experience. From 1995 to 2000, he completed a series of self-portraits that showed his changing relationship with paint until he no longer seemed to recognize what to do with the paint, the brush, or the canvas. But while he was still able to paint, his wife wrote, "By transcribing on canvas the events of his daily life, his routine and his bearing, he strengthens his ties to the world, and inscribes on the paintings a visible trail through which his lost memories can find him" (Polini, 2006). Utermohler was able to continue to identify himself as a working artist. Also, his wife continued to identify him as a working artist, rather than a person with a diagnosis. Using art to express ourselves, especially in the face of diminished verbal capacity, and continue our membership in the family and community is beneficial to all.

## Engagement with Arts in the Alzheimer's Community

A current movement in working with special populations is the concept that we do not need to “fix” people (Gerber & Guay, 2014, p. 8). Rather our focus as caregivers and educators is to identify how and why a student or patient might be struggling and find ways to modify or adapt to their needs. Three programs that have documented success with arts engagement and the Alzheimer's community are *I'm Still Here*, Meet Me at MoMA, and TimeSlips. Each example challenges the stereotypes associated with ADRD and illustrates the facets of positive effects of what can be done with people who might otherwise have been written off by family and society as having nothing more to offer.

The research-based drama *I'm Still Here* is a drama depicting persons living with dementia and their caregivers. The performance focuses on seeing people with dementia in a context of “discerning humanness” (Jonas-Simpson, Mitchell, Carnson, Whyte, Dupuis, Gillies, 2011) rather than their diminishing faculties. Based on the work of John Zeisel's book *I'm Still Here*, an example of this effort is an art gallery experience for people with dementia in Australia. The group took people with dementia in various stages to the National Gallery of Art for gallery talks. They observed their interactions, facial expressions, comments, even dancing, and scientifically collected data regarding their engagement with the docents at the museum. “Eighty-four percent of observations were classified as *engaged* or *very engaged*.” (Macpherson, Bird, Anderson, Davis, & Blair, 2009, p744). Engagement levels remained high throughout the program visits. There was no evidence that the program had long-term effects on the people with dementia. However, it did reinforce the need for caregivers to plan for and regularly engage people with dementia in artistically intellectual activities. It helps to remove the

stigma that people who have ADRD are lost. The caregivers and museum educators reported positive outcomes of the experience themselves, summing it up as, “You do it for the moment” (MacPherson, et. al., 2009).

Since 2006, a program called Meet Me at MoMA at The Museum of Modern Art in New York City has been providing an enriching experience for people with Alzheimer’s and their caregivers. Interactive gallery talks between educators and the museum visitors who are living with Alzheimer’s offers a variety of positive benefits for all participants including mental stimulation, socialization, access to long term memories, and personal growth through the arts. One educator remarked that during an intellectual discussion of a work of art she became unable to distinguish between the person with dementia and the caregiver (MoMA, 1).

A third example of this change in our approach to caring for individuals using a creative means is the *TimeSlips* program. The idea emerged in 1995 when Anne Davis Basting worked in a nursing care facility. Since the women at the facility had dementia, she thought of the approach to “Forget Memory: Try Imagination” and a new method of creative storytelling took root. Participants are prompted with imagery such as actors from their era, and the tellers spontaneously create the details of the story. “Where rational language and factual memory have failed people with dementia, the arts offer an avenue for communication and connection with caregivers, loved ones, and the greater world” (Basting, 2006, p. 17). Abandoning rational thought is difficult for me, since I, like most people, try to make sense of the world. As Basting’s research indicates, the approach gives the participants a forum to express themselves without judgment, which

translates into a positive event. This is another example of how creative engagement helps keep us, as a society, focused on caring for each other in a direct, compassionate way.

### **The Aesthetic Living Environment**

An assumption made about people with dementia is they lack awareness regarding their surroundings. Research has shown that this is not the case. “In dementia care, paying attention to design can make a difference to patients’ health,” says Robert Tunmore, a health care program manager in the UK (Hunt, 2011). Visually sterile institutional settings can be detrimental to the health and safety of patients, not only because people with dementia may have difficulty discerning their surrounding if they are all uniform, but also they have found that patients who live in a homelier environment have reduced anxiety. According to Tunmore, the use of photographs, various colored walls, and better lighting can lead to a reduction in psychotropic medicine. (Hunt, 2011). Making art to personalize our homes or rooms in a nursing care facility creates meaning for the maker as well as others who view the work.

### **Conclusion**

My foray into this topic is professional as well as personal. Teaching high school art, I have students who have memory loss in addition to other educational and medical issues. I have a vested interest in finding ways to help them find ways to learn and make their days in school a positive experience (i.e., a positive memory). In a postmodern approach to teaching art, and a focus on big ideas, artists, culture, and aesthetics, it is important to teach lessons that ask the learner to respond in a meaningfully significant



manner. This means that when they create art that has personal, and perhaps societal, substance to it, they reflect upon it, and are learning about associative connections between what they think, value, and understand about their world. Due to changing times or maturation, their ideas and interpretations may or may not continue to have resonance in the future for them. However, in twenty, thirty, or forty years will that artwork that they created make an indelible mark linking those memories to the time and place that it was made? What other discipline besides art has at its core a focus on making objects? Understanding the significance of making objects and making memories in the art room is one more very important justification for strong arts curricula in all schools.

As a review of the literature has indicated, it is clear that incorporating art making into everyone's lives is a critical endeavor. As anecdotal and statistical research accumulates, it becomes obvious that there is a strong correlation between art making and memory. Would initiating these types of activities sooner with folks diagnosed with dementia or Alzheimer's allow them to maintain cognitive experiential connections with their memories? Even if these activities have no positive impact on the aggressive progression of the disease, to investigate and document people's memories and experiences with making art is still a worthwhile cause if it makes their final years more productive and enjoyable.

## **Chapter 2 Methodology**

### **Introduction to Methods**

The purpose of this study is to determine if making art, specifically making sculpture, can be a possible intervention to memory loss in people who live with dementia. To conduct this study qualitatively will yield valuable information regarding connections between memory and art. According to Creswell (2007), we “conduct qualitative research because we need a *complex*, detailed understanding of the issue. This detail can only be established by talking directly with people, going to their homes or places of work, and allowing them to tell the stories unencumbered by what we expect to find or what we have read in the literature” (p. 40). Using phenomenology and case study research methods, initially as a participant observer (Mills, 2011, p. 74), I will progress through the role of active observer to gather data and analyze it. A variety of data collection methods will be employed: interview, survey, audio and video recordings, photographs, and artifacts.

I will seek to emphasize life-long learning in my role as researcher and in my role as life-long teacher. By the conclusion of this research, I hope to have established that art, specifically making sculpture, can be an intervention to memory loss, and it is another justification for art experiences in daily activities with people of all ages.

### **Research Setting**

Echelon Brookdale Senior Living Solutions is a facility in Voorhees, New Jersey, which has retirement living arrangements that vary from independent living to assisted

living, from memory care to skilled nursing care. The facility is located in a peaceful, suburban setting overlooking a lake with large trees, walking paths, and suburban wildlife including squirrels, ducks, and geese. Activities for the residents include exercise, mental stimulation including word games, discussion groups, social activities, religious services, and some arts and crafts. I will focus my study on five individuals with memory loss issues, some who have prior art experiences and some who do not. Georgeanne Eagle, the facility's Resident Program Coordinator has offered a preferential location to gather my research.

### **Methods and Data Collection**

My goal will be to visit the facility a minimum of eight times to conduct this research. The initial visit will be to make introductions of potential participants. Creswell (2007) indicates a critical component of the research process is "Gaining access and building rapport at the site or (and) with the individual(s)..." (p. 144). Letters of interest will be distributed and volunteer candidates for the study will be determined. I will assess the participants' viability based on their willingness to participate along with recommendations from the staff. Considerations will be made regarding the participants' level of memory loss, responses to a brief survey, and willingness to engage in art activities.

Following the protocols required for conducting the research, including consent forms, I will assemble the class of participants: five adults of varying gender, race, physical challenges, etc., but all with dementia or Alzheimer's, and if possible, a family member of theirs to assist and also participate if they choose. I will introduce myself as a

visiting artist and researcher. While recording the session with my laptop, I hope to elicit memories from the participants about any art projects they recall making in their youth. After we have discussed some of their memories, I will segue into the lesson entitled “Sweet Treats or Just Desserts.” After asking and documenting their favorite desserts, I will show them two and three dimensional examples of Pop Art using desserts as a theme. Wayne Thiebaud, Andy Warhol, and Claes Oldenburg are three artists whose work I will feature, along with samples I have made. Next, I will demonstrate using the Model Magic® to create sculptures of their choice— ice cream, pie, cake, candy, etc. Materials will be distributed and the participants will make their faux desserts. As I problem-solve with them about their particular sculpture, I will inquire about associations they have with the dessert. For example, *Are there specific people or places connected to the treat? Are there songs or stories associated with the memory?* I estimate that the making of the sculptures will take between fifteen and twenty minutes to complete. The sculptures will be photographed, labeled, and collected, and the materials will be stored for the return visit.

The follow-up visit will depend on recommendations from the staff based on each participant’s level of memory loss. It may be a day, a few days, or a week, as determined which is most appropriate to their situation. As the class assembles for the second part of the lesson, the sculptures will be displayed on a common table. I will keep the interviews casual as I ascertain whether there is recognition of me and the participants to their artwork. Using a data collection grid, I will be able to take field notes to document their reactions to their previous work. They will receive their sculptures to paint and embellish as they deem necessary. I will encourage the participants to give their work a title and

briefly relate the story connected to them. We will then clean up, and I will again collect the sculptures.

The fourth visit will be conducted similarly as the third regarding identification of each individual's artwork. However, this visit will include creating our art exhibit and opening reception, featuring real desserts of their favorite varieties and viewing the "Sweet Treat" sculptures. I will have labels typed with their names, titles, and story. With their artwork labeled, my focus will be on observing the comments or gestures they make to family members and staff who have come to view the exhibit. Each participant will then keep their artwork and the label with a brief description of the work. My final visits will be shortly thereafter to interview the individuals on their reactions to the exhibit and see what they recall from the experience.

### **Data Analysis**

Since I am trying to determine whether making physical art objects can intervene in memory loss of people with dementia or Alzheimer's, I will analyze the data collected after each visit to the facility. A coding system will be employed to gauge levels of recognition including: widening of the eyes, rate of speech and volume, use of hands when speaking about the creation of the sculptures, laughter, smiles, frowns, and other indicators of engagement or disengagement. While detection of these facial expressions may or may not indicate memory recall, and will have to be substantiated with other methods of observation, they will provide valuable data regarding the participant's interactions during the study. Transcription of audio/video data, field notes, and reflective observations will be completed promptly following each visit.

## **Ethics**

Informed consent may be difficult to obtain because each participant has memory loss, and it would be unethical for them to sign a document that they would have no memory of signing. The facility has authorized the study with my presence as a volunteer researcher. Confidentiality will be maintained as I will refer to all participants with first names only. Each participant will contribute to the study voluntarily, and will be informed that they may withdraw from the study at any time. Hopefully, all participants will find the process to be one of enjoyment and not one that causes stress or anxiety.

## **Limitations**

The individuals participating in the study will most likely be on different levels of the memory loss spectrum. Some participants in the study may have episodic memory lapses, while others will have semantic and episodic memory loss. Interpreting where they are initially through interview and observation will yield valuable information so that I can track their levels and gauge the effects of the art making experiences on their memory retention.

Over the course of the study participants may show memory loss unrelated to activities in which I am involved. Also, not remembering can be emotionally and intellectually stressful. I will need to have great sensitivity to the participants' ability to convey the stories and make the art projects without increasing levels of stress. Having

awareness about these limitations and establishing alternative activities will prove invaluable in this research.

Ascertaining participants' prior engagement with art and art making will be a necessary consideration. If there are not any professional artists residing at the Brookdale Echelon Lake Senior Living Solutions facility, I may need to explore other facilities to find a candidate for that element of the research. My contact at the facility, Georganne Eagle has expressed great interest in my study and has asked helpful questions, such as whether I will want both men and women in the study. There are more women than men with AD and dementia, and a greater percentage of residents at Brookdale Echelon Lake are female, so this is an aspect that I will have to consider.

An important consideration I have regards the use of sculptural material. Initially, I considered using low-fire clay or stoneware to make art objects with the participants, but realized that due to their advanced age they may have difficulty physically manipulating the clay. Also, if they had no prior experience working with clay that undergoes color and physical changes in the firing process, their work may not look familiar to them when I return it to them. For these reasons I have chosen to use an alternative sculpting material made by the Crayola Company called Model Magic<sup>®</sup>. This foam clay is soft, easy to manipulate, and has color throughout the material. It air-dries within twenty-four hours. The material still might be unfamiliar to the participants and therefore use of two-dimensional art materials such as paint or oil pastels might also be employed and will require a certain amount of dexterity as well.

Also of concern will be my bias toward my mother-in-law. I will very much want her to be able to recall the art making experiences and build new memories. This may be

an unrealistic expectation and therefore I will have to be mindful of its possible interference in the data collection and analysis process.



## Chapter 3 Data Collection & Findings

### Data Collection and Interpretation

**Research Question** *How can art be a possible intervention to memory loss?*

For my research study, the data collection method included a variety of sources: observation, surveys, informal interviews of participants, artwork, audio and video recordings of one of the participants, and field notes. For the duration of the eight-week experience, lessons focused on color mixing, preliminary sculptural assignments and larger sculptures made by the participants. I collected and visually documented the work through photography. I witnessed the participants' art making processes and gathered data during our weekly meetings while on the third floor of the Brookdale Senior Living facility. Working as a teacher-researcher, I also looked to gain data to supply answers to related questions.

- *How do people with dementia and Alzheimer's demonstrate their memory loss?*
- *How can art and art making be a tool to document and enhance memory retention?*
- *How can my multi-sensory teaching approach activate new memory-making events and lead to memory preservation in persons with memory loss at the Brookdale Echelon Lake Senior Living Solutions facility?*
- *What changes can be made in care facilities to foster art engagement and memory recall in persons with short term loss and dementia?*

As is often the case in research and life in general, plans change. I was unable to employ video or audio tape to gather data except in the case of my mother-in-law, as I

had originally planned, because my special population focuses on people with memory loss who by definition cannot give informed consent. Due to privacy restrictions imposed by the Brookdale facility, I was able to take written notes, photograph their hands, and record notes digitally after the session. Also, to compensate for this data gathering restriction, I employed a research assistant, my husband Joseph Zangaro to assist with note taking. He is a high school special education English teacher, and he is very familiar with my research project, my goals, my lesson plans, and my methods. Having another set of eyes, ears, and hands was invaluable, and we were able to reconstruct the sessions with great accuracy.

A second adjustment I made was in the use of the sculptural material I employed in the study. I discarded the consideration of using low-fire clay for the sculptural material for a variety of reasons. For those participants who had never worked with low-fire clay, the process would have been quite complicated, especially outside of a ceramics studio. Transporting fragile artwork poses a risk of breakage, and bringing the fired clay back to the Brookdale facility would be confusing since the clay undergoes a transformation of color when it is bisque fired and when it is glaze fired. Model Magic® is very soft and malleable for hands that may be arthritic. It comes in a variety of colors that can be mixed for endless combinations, and it does not need to be fired in a kiln. For these reasons I chose to exclusively use the Model Magic® clay.

I realized after the first survey that my participants would need more time and instruction to complete the art making. As I gathered data during each session, the participants continued to inspire me to examine the data I was collecting and to reflect on it with an open mind. I had my research questions to guide me, and those questions did

not change throughout the process. My special population of octogenarians with memory loss was new to my work experiences in an educational capacity. The classic “monitor and adjust” teacher technique was carefully employed to enrich the participants’ experience and yield more valuable data. Since none of my participants had any prior sculptural experience, I quickly discovered that they needed more measured instruction on the sculptural materials, the process of mixing colors, and incorporating a design plan in the process of making sculpture. This alteration did not necessitate a change of my research questions. Rather, I simply had to make accommodations for their participation in the research. Their needs required me to be more creative and responsive, so I added more lessons to build their skills through scaffolding, working toward our goals of making smaller sweet treats and progressing to the final project of their identified larger sculptural dessert.

The five participants were recommended to me by the Resident Program Coordinator, Georgeanne Eagle, based on two basic attributes: they were willing to participate and they all had some degree of memory loss. In January of 2016, I met Mae, Lois, Armand, Jean, and Alma and began our artistic and educational journey on the third floor of the Brookdale Senior Living Residential facility in Voorhees, New Jersey. Our sessions were usually on Saturday mornings and lasted for one hour. At times, though, the sessions went longer as the residents lingered and worked on their projects and continued conversations. Over the course of seven weeks I led the participants through a variety of activities to build their color mixing and sculpture strategies.

Due to HIPPA (Health Insurance Portability and Accountability Act) regulations I was unable to get the participants’ MMSE (Mini-Mental State Examination) scores, but

after consulting with the Resident Program Coordinator, Georgeanne, together we established basic memory classifications (mild, moderate to severe, and severe). These designations were based on observations of each participant. The demographics of my group included Lois (age 82) who has mild memory loss; Alma (age 84) and Jean (85) who both exhibit moderate to severe memory loss; Mae (age 89) and Armand (age 90) who both have severe memory loss.





### **Data Collection**

The data I collected included four survey/questionnaires, over one hundred photographs, three videos of Alma, and at least four artifacts per participant. In the first survey, I assessed how much previous art and art-related experience my participants had (See Appendix D).

### **Figure 1: Data collected from Survey #1 (1-16-16)**

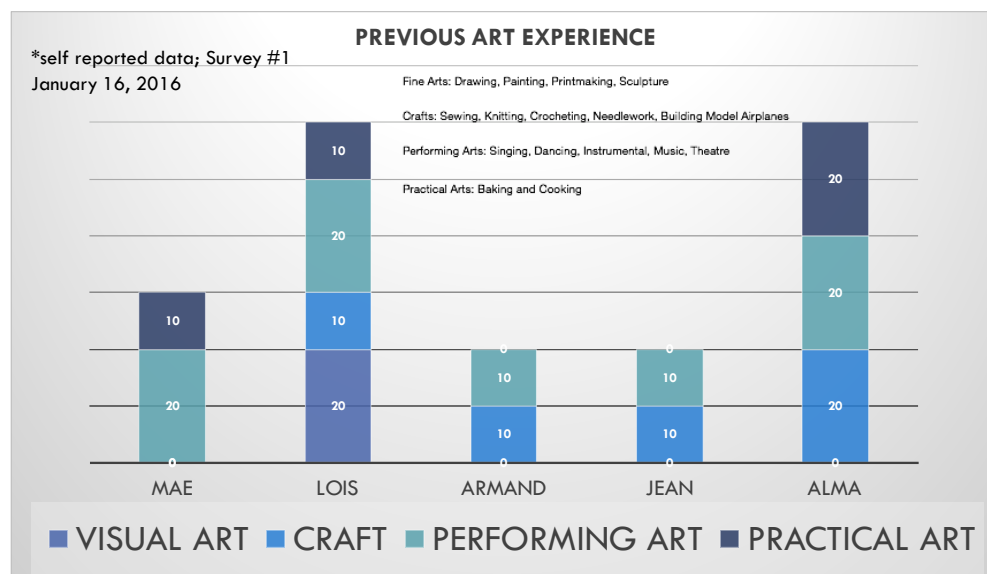
#### **Previous Art and Art-Related Experience of the Five Participants**

There are 4 general categories encompassing 15 areas of artistic expression. Each is worth 10 points for a maximum score of 150 points (the highly artistic person).

	<b>Fine Arts: Drawing, Painting, Printmaking, Sculpture</b>
	<b>Crafts: Sewing, Knitting, Crocheting, Needlework, Building Model Airplanes</b>
	<b>Performing Arts: Singing, Dancing, Instrumental Music, Theatre</b>
	<b>Practical Arts: Baking and Cooking</b>

I created the survey with open ended questions so that I would elicit information from the participants based on self-reporting recall. I assigned each possible art experience the value of ten points so that I could compare responses visually in a chart. For example, only Lois reported having had any experience with drawing and painting, and so each of those gave her ten points in the Visual Art category. Added to her needlework in the Crafts category, singing and dancing in the Performing Arts would have made her total fifty points. She initially reported no practical art experience, however, she later spoke about baking with her grandmother and children, so I added ten more points for a total of sixty points. As you can see below (Figure 2), the other participants had a variety of other experiences that afforded them a measure of accessibility to the art lessons to come. Essentially the participants all presented themselves as novices with no specific sculpture making experience, which leveled the class at a beginner's level for basic instruction.

**Figure 2: Data collected from Survey #1 (January 16, 2016)**



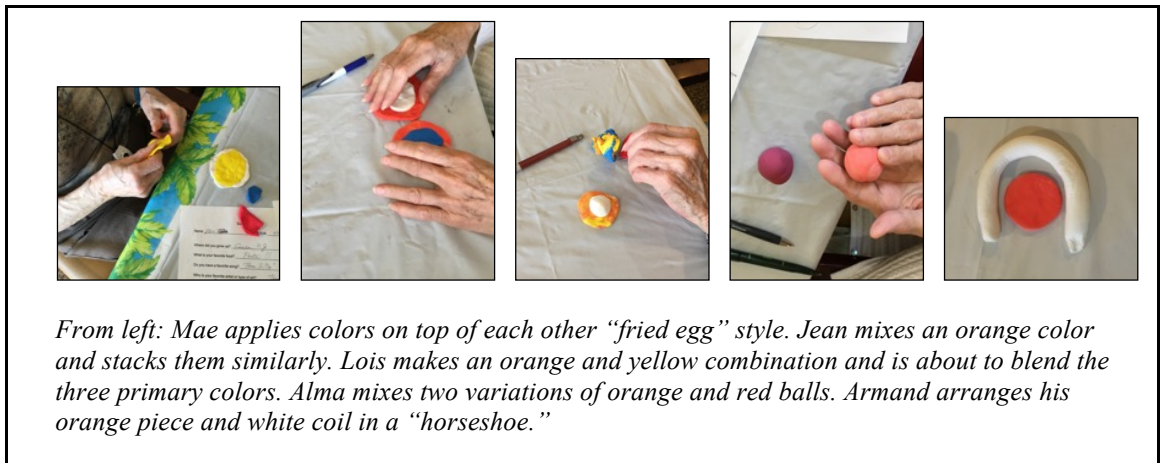
## The Lessons Summarized

The lesson plan was titled “Sweet Treats or Just Desserts” (See Appendix B) and was comprised of five segments. Each session began with a teacher demonstration and discussion, followed by participants producing a variety of sweets including gumballs, candies, cookies, and their selected desserts. During these meetings we listened to music, shared stories from their past. They made sculptural artifacts and I documented their stories and work in words and photographs.

### Introductory Activities

The participants completed the preliminary survey at our first meeting. I then briefly interviewed each person to determine their favorite dessert or treat. I recorded each participant’s responses on their surveys and introduced the Model Magic<sup>®</sup> material. We discussed the way the material felt and I suggested it is “like a marshmallow.” They experienced the feel, the look, and the smell of the material. I demonstrated the mixing of primary colors to make secondary colors, and showed them how to roll and pinch the clay to make forms. They made preliminary forms of desserts (Figure 3).

**Figure 3: Making Preliminary Forms** (Data collected Session 1- January 16, 2016)



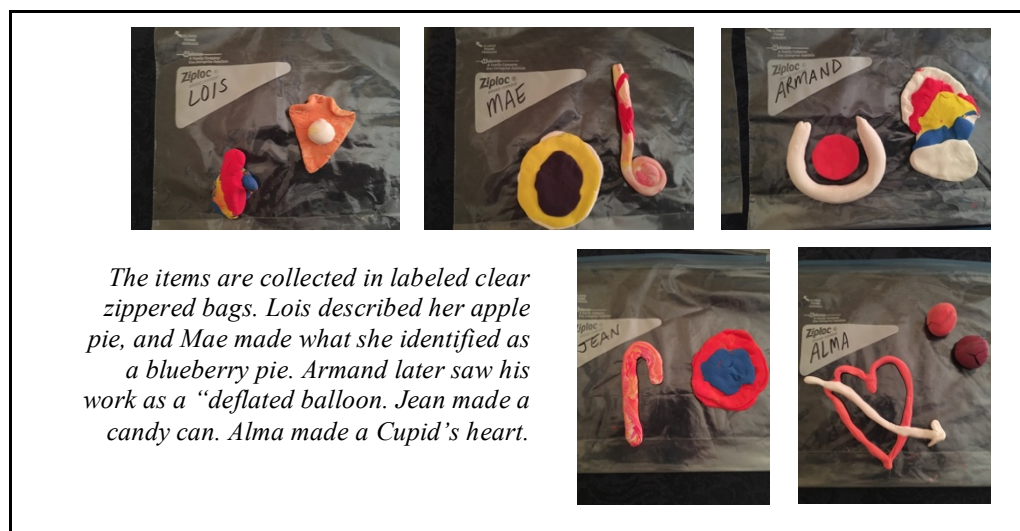
**Figure 4: Teacher Dessert Exemplars**  
*Lattice top blueberry pie*  
*and creamsicle made of Model Magic®.*



I introduced the participants to posters of the artwork of Andy Warhol (*Ice Cream Dessert*, 1959, and *One Hundred Cans*, 1962); Claes Oldenburg and Coosje van Bruggen (*Dropped Cone*, 2001); and Wayne Thiebaud (*Three Machines*, 1963, and *Pies, Pies, Pies*, 1961). I then showed them my teacher exemplars (Figure 4).

I summarized the lesson by reviewing the process of working with the clay to make the faux dessert sculptures. I indicated that the next time we would meet we would focus on making their chosen desserts: Mae was interested in a pineapple upside down cheesecake; Lois originally chose an apple pie à la mode, but after lesson five, she changed her choice to a chocolate layer cake; Armand chose cherry pie; Jean chose pumpkin pie; and Alma's favorite dessert was butter-pecan ice cream. I collected the artifacts they had made and placed them in labeled plastic bags along with their surveys.

**Figure 5: Preliminary Forms** (Data collected Session 1- January 16, 2016)



## **Color Theory and Beginning Sculptures** (Data collected Session 2- January 29, 2016)

When we met for the second session, Mae was the first to arrive. I showed her the bag with her items from the first session, but did not show her name, and asked her if she remembered making it. She said, “Yeah, I think. I don’t know what it is. It is interesting.” As the other participants arrived I gave them their bags and got polite nods and smiles as they examined the Model Magic artifacts. I reintroduced myself as a research/teacher working on my master’s degree from Moore College of Art & Design. I invited everyone to sit down at the table and gave them the hand-held color wheels to discuss some beginner color theory. I demonstrated color mixing with the Model Magic<sup>®</sup> using the primary colors and white. I showed how to make a pie “dough” and Mae said, “I’m getting hungry!” Armand agreed. I presented the Wayne Thiebaud “Know the Artist” poster with a reproduction of *Pies* (1961). The participants pointed and identified the various pies in the painting and I pointed out Thiebaud’s expressive use of color. I distributed the clay to the participants, and they all practiced mixing to make secondary colors and tints by adding white. My assistant noticed that the imprecise nature of the color mixing method I demonstrated (adding unmeasured amounts of different colored clay) appeared to pose a challenge to them. Jean, Mae, and Alma commented that they liked the marbled look where the colors were not completely blended. Mae observed and commented on how it was like you would twist them together like a candy cane. I was guiding her in the direction of making the pie crust or cheesecake color that I thought she was aiming for, but she said she liked it the way it was. I realized I did not have to force her in the direction I wanted her to go, that she was content with her process and had considered it successful.



**Figure 6: A conversation as the participants worked with clay**  
(Data collected Session 2-January 29, 2016)

*What does the Model Magic® reminded you of, and what are you making?*

Lois: Pie à la mode.

Jean: Dough.

Mae: Looks like mashed potatoes.

Alma: Putty, pasta rolling.

Armand: Cavatellis, rolling them. (He shared a wine cellar story and told how he loves the opera *Tristan and Isolde*.)

Armand's mention of opera prompted me to ask, "*Are there songs that you associate with the thing you are making?*"

Lois cut out a pie shape. She recalled singing into the vacuum cleaner. She described when she was a little girl and would sit in a chair with a book where her mom was vacuuming. And her son, when he was the height of a doorknob, he would sing into it. She had a big smile and laughed while sharing this story.

Jean: Candy...

Jean: "Don't Be Afraid of the Storm"

Mae: "Pretty Girl," "Carmen."

Alma: "17" and "Bewitched, Bothered and Bewildered."

The session stimulated a lot of memories, as they recalled stories related food and candy (Figure 6). Alma, Jean, and Mae sang songs back and forth. They would sing together and if one person forgot a lyric, another one would look intently at the others, nodding, gesturing with their hands like a conductor would to suggest what the lyric was. That would trigger the other into remembering and together they would rejoin the song. I noticed that Mae's "candy cane" was transformed into a musical note, which she verbally articulated as such (Figure 7).

**Figure 7: Developing Color and Form** (Data collected Session 2- January 29, 2016)



**Gumballs and Candies** (Data collected Session 3- February 6, 2016)

After the second session, I decided to do some research on popular candies from the Thirties. I collected images I downloaded from the internet and printed them to show to the participants. I developed another survey (See Appendix E) to inform me about their memories and preferences of candies from their youth. I also wanted to stimulate visual memories of candies, their wrappers, and perhaps songs and jingles associated with the treats. I also made a Color Mixing poster with pieces of the Model Magic<sup>®</sup> and the color wheels so the participants had a visual “How-to” to access.

Only two participants were in attendance at the beginning of this session. Armand reported to my assistant that he did not feel well. An employee reported having seen Mae on the first floor. I sought her out and I found her on my way back to the third floor in the elevator, but when I inquired if she was joining us, she said she had forgotten about the

class. I told her it was not too late, that we had not yet begun. She nodded and said, “Third floor?” I replied, “Yes,” and she said, “Okay,” but she got off on the second floor and never came to class.

The session began with Alma and Jean completing the survey (See Appendix E) about their favorite candies. The third participant, Lois arrived about five minutes late. The surveys were at their seats, and without prompting they began to complete them. I said, “Now I am going to show you some images today and see if they jog your memory.” At the mention of the word memory, Alma began to sing “Memories.” We discussed preferences of various candies such as Lifesavers and gum and added answers to the surveys. Other songs included “I Love Chewing Gum” (Alma) and “Toot-Toot Tootsie Rolls” (Lois). When she viewed the print out of a candy called Buy Jiminy (a 1¢ peanut bar), Lois recalled the phrase “By Jiminy, that was good!” But said, “I have never eaten it.” She did recall a favorite candy being non-pareils and that there would always be a candy dish at her grandmother’s house. Also, she shared a memory about a pretzel lady with her cart outside the school selling hard pretzel (rods) for a penny.

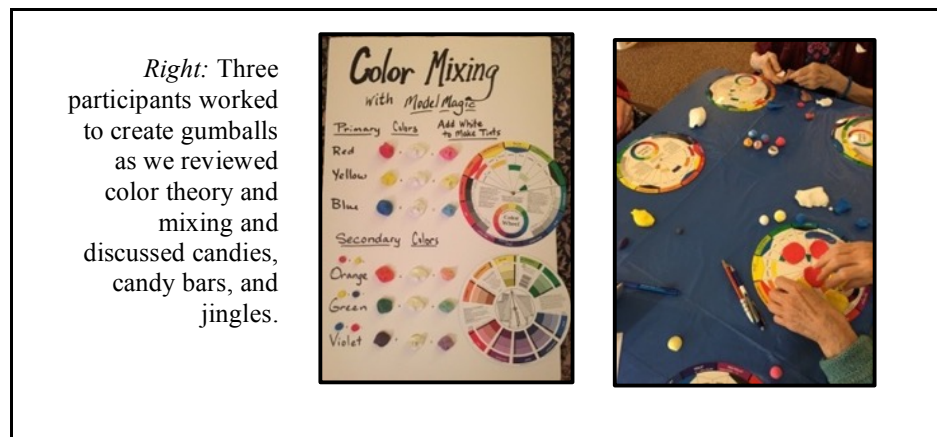
We talked about the artist as decision maker. I told them that artists are seers of light, line, color, and form. When making art they decide what to keep and what to change. When we reviewed information from the color wheel, Lois remembered the primary colors, but Alma did not. Alma remarked that the Model Magic<sup>®</sup> on the Color Mixing poster looked like chewing gum. I directed the class to work with the clay to make candies. Variegated gumball making ensued (Figure 8)

While working, Alma commented, “I would like to have a psychologist here to look at our work. I wonder what they would say.” She then added one of her common

phrases, “Verry interesting!” Jean made an insightful observation as she rolled the clay. She said, “The least [sic] you do the better it looks.” I asked if she meant by not overworking the material and she agreed.

Lois shared a very elaborate story about a sixth grade art teacher who would teach unit studies about countries around the world. She remembered learning about India where they learned specific dances from watching movies, made placemats and napkins with stencils in the corners, and the boys made a model of the Taj Mahal. I asked if girls could have worked on the architectural model and she recalled that she could have, but she chose not to. She talked about the community coming to the school to see all of this and recalled the teacher wearing a white fringed shirt. She mentioned how all the students wanted this particular teacher for art, but she could not recall the teacher’s name.

**Figure 8: Color Mixing Poster and Making Gumballs**  
(Data Collected Session 3- February 6, 2016)



At the end of the lesson, I brought the participants over to the table where their artifacts were in their personalized clear zippered bags. I asked if any of the items looked familiar to them. Jean touched her orange swirled candy cane and said, “Many of those.”

Lois pointed to her pie and said, “Well this is mine, my pile of ice cream ... and piece of pie.” Alma pointed to her orange coil “Cupid’s heart” with the white arrow and said, “I like that.” Jean commented that it was lovely. Alma asked whose it was and I told her it was hers. I then turned over the bags to reveal their names. I told them they all got 100s since they recognized their own work. They clapped their hands and remarked that I was a good teacher.

Lois stayed on for a few more minutes and spoke of a very talented classmate. She described her work and wondered if she had become famous. She tried to remember her name and said “Alberta,” but was not convinced she was right. My assistant and I packed up the candy artifacts and the support material for the day.

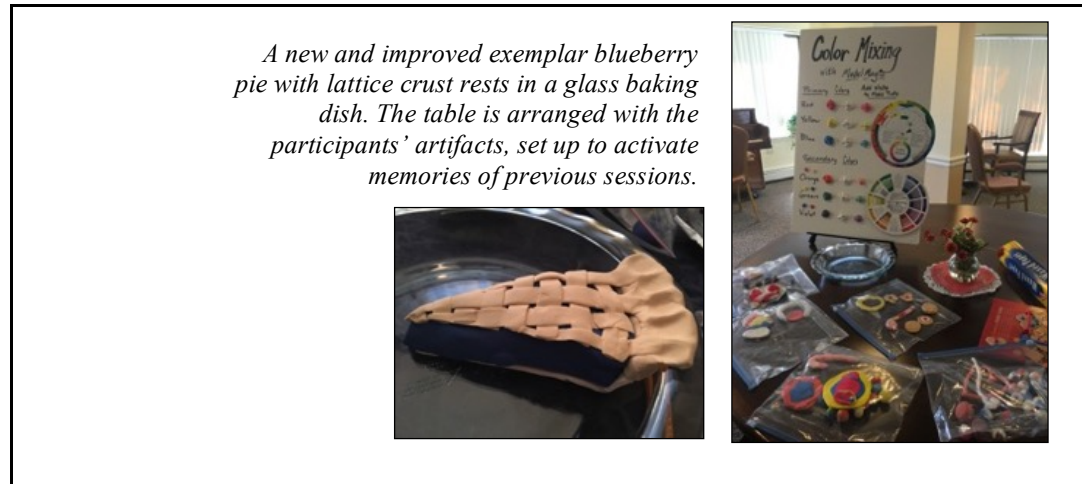
#### **Cookies** (Data collected Session 4 -Feb 13, 2016)

After the third session focusing on candy and the realization that the participants might have had more homemade sweets growing up, I decided to create a lesson around making cookies. I premixed a cookie dough color, assembled rollers, traditional cookie cutters, and Betty Crocker’s *Cooky Book* to bring to the facility. Four members were in attendance. Armand reported not feeling well and did not attend.

I set up the Color Mixing poster and the previous sessions artifacts (Figure 9) on an auxiliary table since our work table would no longer accommodate these items and making new works. It also afforded me the opportunity to engage the participants in conversation about the prior sessions and their desserts. Lois was the first to arrive a few minutes early. I directed her over to the display table and asked if she remembered her dessert. Everyone’s items were in zippered plastic bags, where you could view the items

but the names were facing down. After careful consideration, she did identify her work by pointing and saying, “Oh, here.” Lois then noticed and complimented me on my new and improved blueberry pie exemplar.

**Figure 9: Artifacts Displayed for Identification**  
(Data collected Session 4-February 13, 2016)

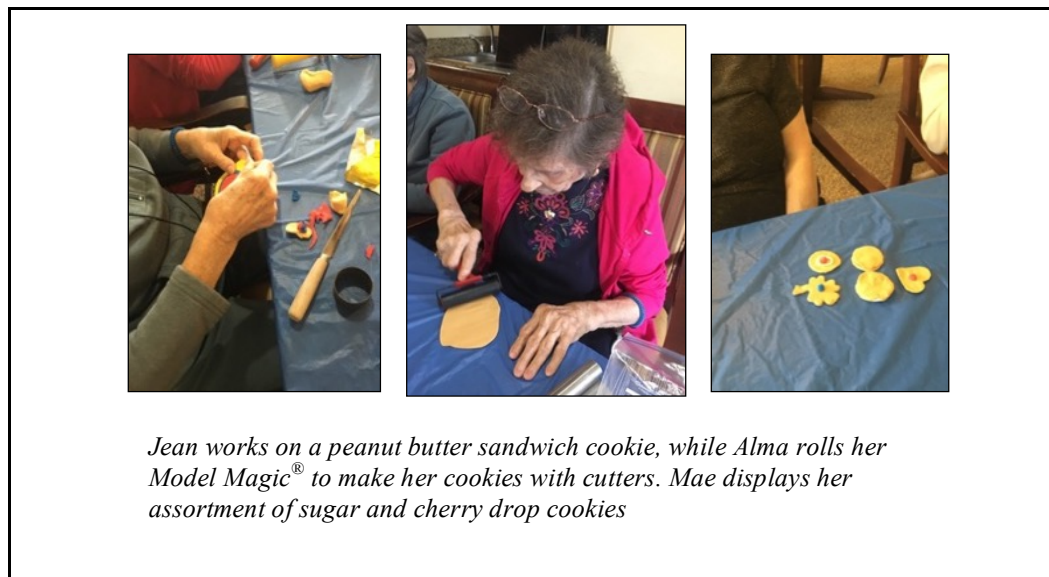


Alma and Jean arrived and I invited them over to the table where Lois and I were discussing my pie sculpture. When they saw the pie, they remarked, “Oh, my gosh!” and “How about that!” I passed the pie to Lois first. I then asked each person to tell me a word to describe it. Lois said, “Light.” Jean said, “Smooth.” Alma said, “Hard, but in a soft way.” I proceeded to ask, pointing to their bags on the table, “Does anything look familiar? The three participants looked down at the table. I asked, “Do you remember the theme?” Alma responded, “I don’t.” I pointed to the color poster and asked, “What do you see?” to see what they connected with and what they were looking at. Alma looked at the poster and replied, “The colors.”

We then moved over to the work table. I showed the class some of the tools I had brought along for the day’s activity of making cookies: rollers, cookie cutters, knives, a

small clay extruder with various interchangeable discs, and more Model Magic<sup>®</sup>. I held up a stainless steel scraper/chopper and asked, “Have you used this before?” Alma replied, “Of course, when baking.” I asked if they made cookies and they all responded, “Yes!” Lois said she used to make a lot of cookies for church functions. She shared a story about her daughter leaving the butter in a hot car and that it was no good for baking the cookies.

**Figure 10: Making Cookies** (Data collected Session 4- February 13, 2016)



The session continued as the participants busily worked to make a variety of faux cookies. It was the day before Valentine’s, which inspired many heart-shaped cookies. They also made sandwich and cherry drop varieties. They embellished with contrasting colored balls, twists and swirls of dough.

After we finished the session, my assistant and I met up with Jean and Alma downstairs, who were having lunch in the dining room. I enlisted the help of an employee from the kitchen staff to ask the ladies what they had made. The fresh artifacts

were on the top of the supply tote lid, grouped according to their maker. The staff member complied and asked, “Oh, which ones did you make?” Alma was able to identify hers. Jean did as well, but also thought that some of my samples were hers. Alma concurred about those also being Jean’s work.

On February 14, I took an opportunity to advance my research by placing one of the “cookies” with a Cupid’s heart that Alma had made into a Valentine’s card, which she opened in her room with her two sons the day following the fourth session. Video collected (<https://vimeo.com/164510951>) indicated recollection without prompting when she touched the “cookie” and said, “Oh, isn’t this nice? This looks familiar.” She closed the card and began to place it on the bed. Joseph, my assistant, reopened the card, and said, “Ma, you said it looks familiar. Why does it look familiar? Do you remember?”

With a raised voice she responded emphatically, “Yes...because I made it!”

“When did you make it?”

Alma, “I forget.” Then she has some word play between ‘did you make it’ and ‘Jamaica.’ She became aware of being videotaped and broke into song and dance, “You Oughtta Be in Pictures.”

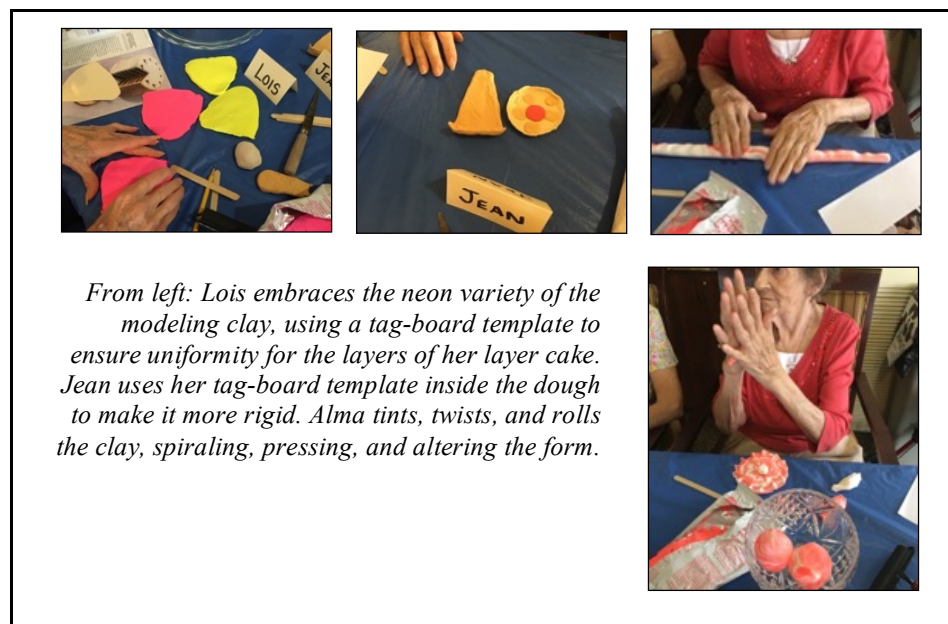
### **Final Project Part I** (Data Collected Session 5- February 20, 2016)

We began this session with a review of color mixing and we reviewed what each participant had said was their favorite dessert. Mae was not present, but I verified with the others who were present of their choices. I distributed a *Scholastic Art* magazine issue featuring Wayne Thiebaud, who was born in 1920. I considered that perhaps the class could identify with him as a contemporary. I read a few paragraphs as they looked



at the images. Armand only stayed for about fifteen minutes because he did not feel well. The room was stuffy and he had on his coat. I opened a window for better air circulation, but he said he felt like he was going to pass out and wanted to go back to his room. Jean recommended that he get checked out by the nurses, but he insisted he just wanted to go to his room to lie down. I had him escorted back to the second floor by a fellow resident who said she would inform the nurse of his disposition. Upon my return to the group, all of the participants expressed satisfaction with their dessert choice, but after seeing the chocolate layer cake, Lois changed her mind about her targeted project. The art making began, as the participants reached for their supplies and familiar tools.

**Figure 11: Variety of Dessert Making Solutions** (Data collected February 20, 2016)



The discussion focused on visual jokes, creating the unexpected, and the sculptor's choices regarding scale. I passed around my slice of blueberry pie and they commented that it was lighter than they expected it to be. The packets of neon colored clay were

opened and the participants were given options about their color selections. Jean declined to abandon the traditional pumpkin pie color exclaiming, “I would hate to get rid of that color.” Jean shared a story about her grandmother’s pumpkin pie. When I asked her if she could make it as well, Jean declared with a chuckle, “Of course not!” Lois decided the neon would work for her layer cake creation, and Alma made a tint of the pink and twisted it with white into numerous forms (Figure 11).

I engaged them in conversations about the artist responding to their materials and how difficult it can be for an artist to decide when something is finished. Although I tried to strike up conversations associated with baking or traveling and related foods, the verbal responses were limited during this session. The three participants worked for an hour in relative silence. It was getting close to lunch time, so we cleaned up, layering waxed paper in between the clay to keep it from sticking to itself. Before the participants left, we discussed some possible titles for their works and that we were approaching the big reveal where we would be showing off our work and eating real desserts at the exhibit.

### **Final Project Part II** (Data collected Session 6- February 28, 2016)

To begin the sixth and final group session, I directed all five participants to be seated at the round table where their previous Model Magic® work was placed, along with the color mixing poster. Three of the five participants were able to identify the items they had made. Lois arrived first and stood near her work. I confirmed for her that it was indeed her work, and I suggested she have a seat to complete the questionnaire. Jean entered with her daughter-in-law, but did not seem to recognize her work. Armand arrived third, and did not express any recollection or connection to the pieces he had

made. My assistant inquired with Alma and confirmed that she had pointed and named her Cupid's heart project, and said "Oh, yes" with an air of familiarity as she reached and touched the work. Mae arrived last and remarked when she saw the bag, "My blueberry pie." Each participant was given an exhibit questionnaire to stimulate recall about our previous sweet treats Model Magic<sup>®</sup> sculpting sessions. My assistant and I worked with each of the residents to get titles and some background information about the pieces they were making.

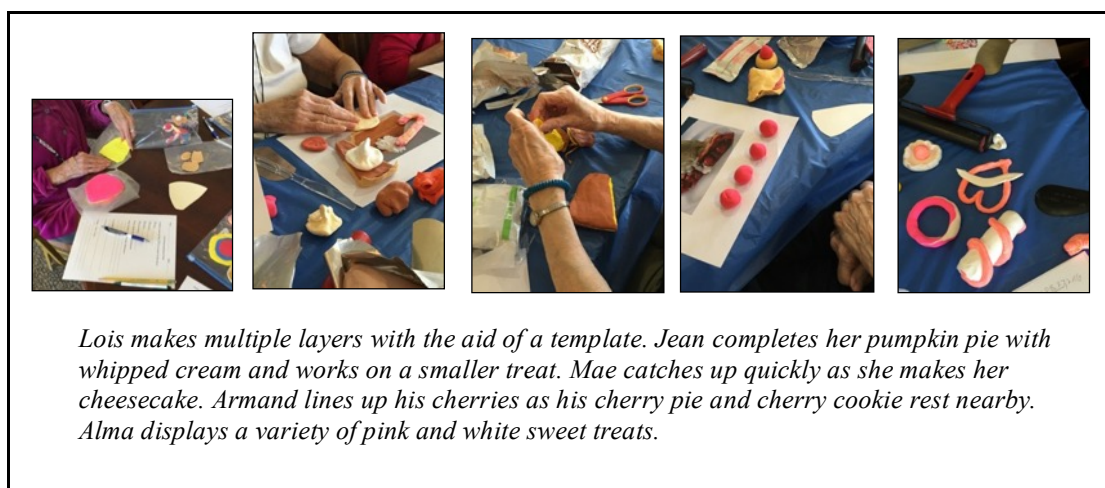
We then moved to the work table where images of their selected desserts and the clay and tools were laid out for the session. I had the gumball machine there to show them how we would be filling it with their gumballs. Armand shared stories of wine and being the only Italian family in a Jewish neighborhood, which led him to a story of a man who was so impressed with Armand's family's wine making that he dropped his cigar out of his mouth. I asked him about Jewish bakeries that may have been in the neighborhood, but he did not elaborate on any.

The participants worked for about thirty minutes developing their sculptures with some assistive strategies from my assistant and myself. For example, Joseph helped Lois to create the illusion of a layer of frosting by rolling a coil of clay and placing it at the edge where two "cake" layers met. I recommended to Armand that he allow some of the cherry to show through the crust of his pie. Suggestions were considered by the participants with some being employed and others being rejected in favor of their own preferred solution.

Alma did not have her usual high level of engagement for this sixth session. According to the nursing staff, she had had a difficult week with reports of her throwing

her walker and having to be subdued with Xanax. (Benzodiazepine is not recommended for persons with dementia, but she was in such an agitated state that they determined it was necessary for her safety and those around her.) The events of the week were apparent in her disorientation, lethargy, and detached attitude. The active and productive session she had had the week prior was not duplicated. She crushed the two pink and white swirled sherbert scoops which she had made the week before, apparently not responding to the hard crumbling texture of the dried clay. She rallied a bit toward the end of the session, making some items similar to previous works, but she had not made her dish of ice cream.

**Figure 12: Participants' Final Desserts** (Data collected Session 6- February 27, 2016)



With approximately fifteen minutes remaining, we added to their exhibition questionnaires to establish titles and related details regarding the work they were doing. They responded to questions about what was easy and what was difficult about the work. Their responses varied, with Alma and Jean remarking that it was difficult to be creative and decide what to do, but that once the decision is made, the clay was easy to work with, to roll it out. To provoke critical thinking and assess their levels of engagement, I asked

them to finish one or more of the following phrases: “I wonder..., I want..., I wish...”

(Figure 13). Armand’s response was about wishing his sister were there because, “Everything she did turned to gold.” Lois commented that she was “Not a big layer cake maker. Maybe that’s why I made it.” She acknowledged that the first sculpture she made, the pie à la mode, was easy, and that the layer cake was more difficult with its triangle layers with a ball flower on top.

**Figure 13: Written responses and a conversation with Mae**  
Session 6 (February 27, 2016)

*When I see the sculptures I made, I think about...*  
“Blueberry pie (it made me smile)  
Cookies- yum!”

*It was difficult...*  
“Well, nothing is easy.”

*It was easy to...*  
“It’s interesting and fun. Anything creative is fun. You are making something that didn’t exist.”

I then shared a quote relating music and sculpture. “And once the music comes off the paper,” said musician Frank Zappa, “and goes into the air, what you’re literally doing is making a sculpture with the air.”

Mae responded, “One is to look at and one is to hear. Would you like to hear beautiful things or look at beautiful things? It’s so hard to choose.”

I responded, “You don’t have to choose.”

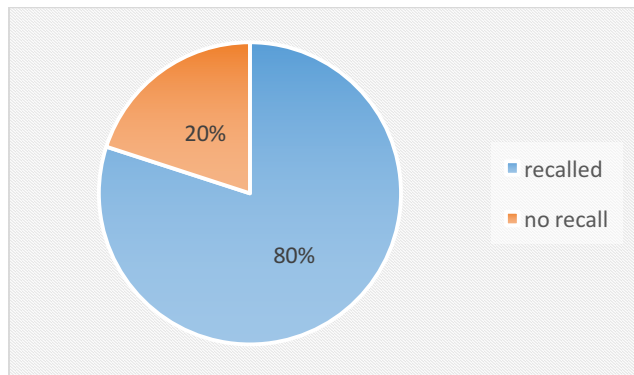
She nodded and said, “Right.”

Lois stayed behind for an additional ten minutes and continued to work on her form of her layer cake. The artifacts were then boxed in lidded plastic boxes to be dried and sprayed with an acrylic sealant.

### Follow-Up Individual Meetings (Session 7)

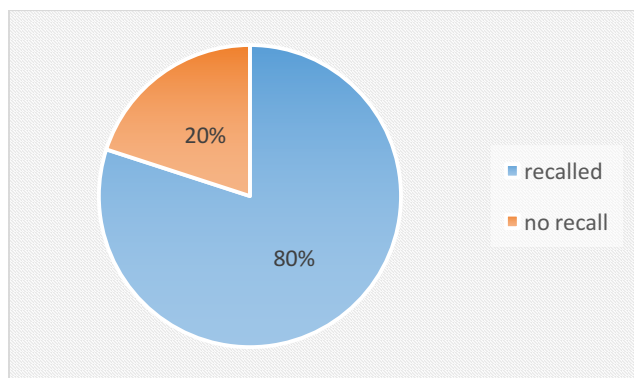
Between March 6<sup>th</sup> and March 19<sup>th</sup> I was able to sit with each of the five participants individually and complete their follow-up surveys about their participation in the “Sweet Treats” project. (See Appendix F). Since Alma had not been able to complete her ice cream sculpture, we returned on March 6 and had an individual session with her. We captured a video (<https://vimeo.com/164149639>) of her mixing and modeling the clay and asked her the follow-up survey questions. The other participants were interviewed in the dining room and in the common sitting rooms on the first and second floors. Without the sculptural artifacts present, the participants were asked the following questions:

**Figure 14. What did you make with the Model Magic sculpting clay?**



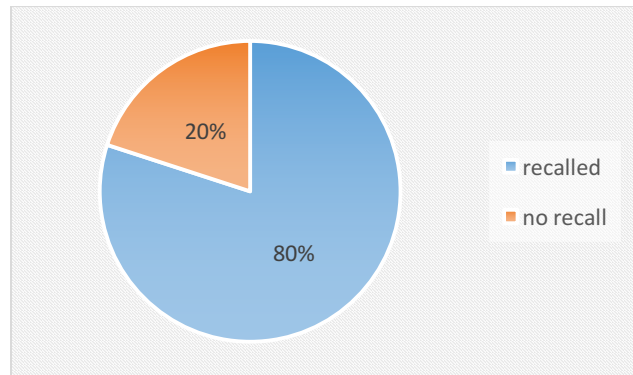
**80%** recalled the “Sweet Treats” sculpture activity and the sculpture they specifically made.

**Figure 15. How long ago did you make it?**



**80%** accurately estimated how long ago they had made their sculpture when given three choices: recently, within the past month, or very

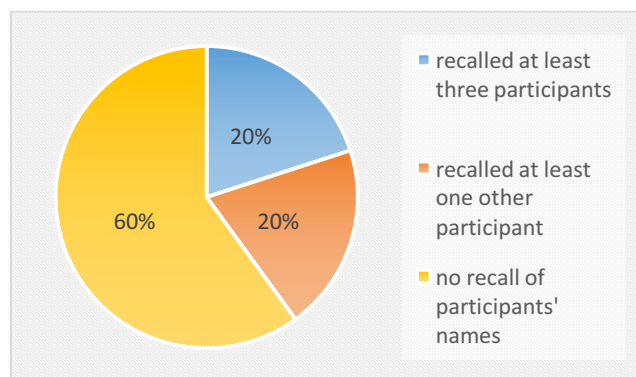
**Figure 16: Where were you when you made it?**



**80%** Accurately placed themselves as being on the third floor or at Brookdale, but possibly not calling the room the activity room. (There was not a sign outside the room giving it an official name.)

\*Armand was the participant who had no recall of the activity.

**Figure 17. Who else was there when you made it?**



**60%** Armand, Mae, and Alma could not recall another participant's name or the dessert made by their peers. Jean recalled that Alma was there and that I was there. Only Lois recalled and said, "Everybody in the group: Jean, Alma and the other two ladies." She got the count right, but did not know their names or recall that Armand, a man, was a participant.

The follow-up survey also asked *What is a story we could tell others about your sculpture/dessert making experience? What else would you like to share about your experience as a sculptor making Pop Art?*

Alma said, "It was enjoyable, creative, and very interesting. It got me thinking... Fun! Fun! Fun! [It was] creative and enjoyable. It took my mind off myself and my heart felt at ease and happy."

Lois said she felt the clay was easy to work with and then laughed at the second question. She said, “It doesn’t always finish what you started out to be; different shapes can make you change the item.”

With Jean I rephrased the first question about the story she could tell to ask *Why did you make it?* To which she replied, “To see if I could.” She answered the second question by stating, “I am obviously a beginner...a lot I don’t know...would like to know more. I enjoyed doing it and it was a fun thing.”

Mae said she could tell me very little, so I asked her if she remembered what it felt like. She said, “I remember what clay feels like: soft and moist and pliable.” She said, “I learned that I am not particularly gifted in that field, but I liked it. I enjoyed it.”

Armand had no recollections about the sculpture making experience, but when I prompted him with saying the balls, he replied, “Yeh, yeh,” and launched in to a very detailed wine story, a different variation of the tale he had shared before.

### **The Exhibition and Graduation Ceremony** (Data collected Session 8- March 19, 2016)

We held the reception on Saturday, March 19<sup>th</sup> at Echelon Brookdale, on the third floor. Planning the event, asking others for assistance in the making of the desserts, and arranging the room for the ceremony required three additional assistants. Approximately forty people attended, included the participants, other residents, and staff. The event lasted almost two hours and it was a very happy time sharing stories, honoring the participants, eating the desserts, and drinking beverages—but no wine, much to Armand’s chagrin. All in attendance reported what a great thing it was that we had done.



In a case of life imitating art, some attendees thought the real desserts looked so good that they must not be real.

**Figure 18: The Exhibit** (Data collected Session-8 March 19, 2016)



At the end of the reception, Armand arrived as we were wrapping things up. We sang happy birthday to him since his birthday would be the next day (90 years old). We brought him over to the desserts table and asked if he would like cherry pie. He said emphatically, “Yes!” I dished him a piece of pie and vanilla ice cream, helped him to carry it to a table, and gave him a chair to sit down. I then went to get his certificate and his sculpture of cherries and cherry pie/turnover. I showed him how we could tell the difference between the two as I inverted his sculpture and it remained glued to the plate along with the four “cherries.” He said, “Yeah, yeah,” and continued eating his pie and ice cream. I then made the mistake of leaving the sculpture on the table about an arm’s length away by his certificate. I was hoping the sculpture’s proximity would make a memorable connection for him and we could discuss his memory of making it while he

ate the real cherry pie. When I looked over at him about a minute later, his paper plate of real dessert was empty; there were only three “cherries” left on the diner plate sculpture where there had been four and there was a bite taken out of his “turnover.” I immediately said, “Armand, that’s not real food! You have to spit that out!” Georgeanne came over and together we were able to convince him to spit out the missing “cherry” and pieces of the Model Magic® cherry pie into a napkin. It appeared that all of it was expelled, but it was a close call, and I felt terrible about it. Georgeanne confirmed with me that it was non-toxic materials, but still he could have choked or swallowed it, and it could have impacted his digestive tract. I checked by phone call the next day, and my brother-in-law Mark reported that Armand was fine.

**Figure 17: The Exhibit: Real Desserts** (Data collected Session 8- March 19, 2016)



*Above: For the reception the table is laden with the desserts: pies, cakes, vanilla and butter pecan ice cream and various candies, including non pareils were on the table. Beverages including coffee and sparkling cider were also served.*

## Data Conclusion

The copious amounts of data collected was viewed through a researcher’s lens to build understanding of what was observed and recorded at the Echelon Brookdale Senior Living Solutions facility. As the “Sweet Treats” class members participated in my

research, I got to know them through their stories and the objects they created.

Considering what the participants learned about art (the color mixing, creating form, and expressing a theme) and the positive feelings they exhibited as they worked in their small community of learners, the lessons provided a rich experience for both the participants and the teacher/researcher alike. Reflecting upon the data has given me insight into the study of the effects of art making as a possible intervention to memory loss. The goal for me, both personally and professionally, is that this data-driven insight will lead to growth, improvement, and further development in the area of teaching, art making, and memory retention.

### **Findings: Lessons Learned**

- *How can art be a possible intervention to memory loss?*

Regarding the primary research question, the data showed that although the participants have dementia and struggle with creating new memories, the activity of working with Model Magic<sup>®</sup> clay and relating stories they had associated with the topic of sweet treats did show some ability to create new memories. There was certainly evidence that making the sculptures was an intervention to memory loss both in the recollection of recent events (identification of various artifacts over the course of the eight weeks) and stimulation that allowed access to details of old memories, especially those which were related to previous art making events. A significant example of this was when Lois told stories of her art experiences with her sixth grade teacher. She recalled many details, and it was not as if the information had been rehearsed. Rather it presented itself as though it were a matter of access to her memory, which the activity we

were doing in the present and the conversation we were having, had stimulated.

Although names escaped her memory, there was definitely an element of emotional connection related to the story—smiles, laughter, and envy regarding who was lucky enough to get that teacher. Also, I could ask questions about the event, and she considered what I asked and she gave what appeared to be a thoughtful answer in a conversational mode.

Additionally, I observed that the participants exhibited “muscle memory” in the physical and aesthetic handling of the clay. Before instruction, the participants responded to the sculptural material with hesitation. They took the proffered clay and barely made any changes to it. Once I demonstrated the kneading and mixing techniques, rolling and pinching the Model Magic<sup>®</sup>, they worked with the material more and more efficiently each class meeting. Their skills developed and betrayed their condition of memory loss, as it was observable that they retained the knowledge of the material and the skill in color blending and clay constructions. After the second class, I did not have to instruct on the techniques, though they did struggle with recall of the sculptural technique names.

- *How do people with dementia and Alzheimer’s demonstrate their memory loss?*

Throughout my research I observed my participants demonstrate a variety of indicators of their memory loss. These included disorientation, repetition, and isolation. These behaviors were not present for all of the participants at all times, but each participant demonstrated at least one or more behavior over the eight-week course.

Confusion and disorientation are typical behaviors of a person with memory loss. For example, Mae did not come to the third class because she got confused on the elevator as

to her destination, even though I chatted with her on the elevator and told her we had not yet begun. Georgeanne Eagle, the resident activities coordinator, indicated that such confusion happens repeatedly when she plans activities and events. She thinks residents are on their way, but then they are distracted or rerouted and miss out on participating in something they have shown in the past to be interested in doing.

Other indicators of memory loss were documented regarding repetition of questions and repetition of comments. For example, Armand would retell wine making stories every meeting I had with him. I noted that although he did not recall having told me this information before, which is not uncommon, each telling might be a variation of making wine explaining a different event, and he would retell that version a couple of times. It became obvious to me that wine was important to him and his family. He spoke of the process of making the wine, though due to a leg injury, he could not stomp the grapes. He spoke fondly of the taste and being the pride of the community. I tried to parlay his love of wine into having him mix a wine color of the clay and put it into a wine glass, but he was not interested. Also, when the color mixing activities occurred, he would comment how women have a better sense of color than men. He told that story each time I said the word color, and in one of our meetings he made the comment three times. I finally researched that theory online and found scientific studies to indicate it is accurate. I found it interesting to note that in the group when any of the participants repeated a story that the others had heard before, they sometimes reacted with frustration. I observed eye rolling, groans, “We know!” “I’ve heard *that* before.” and ‘shushing’ by Alma. Yet they did not often recognize that they often repeated their own stories, as well.

I also noticed that some of the participants have their go to phrases such as Alma saying, “My short term memory’s getting shorter every day,” or “You’re going *back*, now. I haven’t thought about *that* in years!” (though we may have discussed it the day before). She has triggers of song lyrics almost as a reflex. If I said the word “memories,” she would begin to sing a song called “Memories.” If she realized she was being videotaped, she would dance and sing, “You Oughtta Be in Pictures.” Many words trigger many songs, and those songs are associated with her life experiences.

Mae often told the story of her nickname “Sunny.” There was another member of her family with the name Mae, and so the family called her Sunny. A person’s name is a significant component of her identity and sharing this story became a way for Mae to express her individuality.

- *How can art and art making be a tool to document and enhance memory retention?*

Having the physical artifacts presented to the participants weekly and asking them to extend their engagement with the art making practice showed evidence of their relationship with the process and product. The more each participant attended the group sessions, the greater the level of engagement for each participant. An important formula of learning anything new is the amount of time one is exposed to it, the level of interest (excitement), and the rehearsal of the information or skill. This understanding remained true for the lessons being taught and learned in this research. Three of the five participants had perfect attendance over the eight-week course. Lois, Jean, and Alma attended all of the sessions and stayed for the full duration of each meeting. All three

participated with much enthusiasm, though there were differences in quality and quantity for the participants. Alma was very productive in sheer volume of artifacts, and most of her objects expressed a variation on a theme of ice cream or sherbert. As opposed to making one single object (a dish of ice cream), she created many items of similar colors but varied the forms. On the other hand, Jean and Lois were more focused on problem solving to make the one dessert item of their choice. They, too, experimented with color and met challenges about developing the structure of the sculpture they were making.

Mae attended four of the six group sessions, and Armand attended three and one-fourth of the classes. They each produced fewer artifacts since I did not have them “make-up” work that they had missed. I cannot say for certain that they did not attend because they lacked interest, or that their advanced age (both are 90 years old) or health affected their energy levels, or that their dementia prevented them from remembering they were part of the class. Perhaps it is a confluence of all of those factors that kept them from full participation in the classes.

There was an “aha” moment for me as a teacher and observer when Alma asked, “Can we make whatever we want?” (session 2, heart with arrow). This question indicated to me the issue of choice being significant to the process of making art that one feels connected to and makes memorable. It is especially important how the emotional connection to the sculpting makes a deeper impression and positively affects the memory of the activity.

The power of the hand-made object, the maker’s proximity to the object, and repeated exposure to it is an important component of making a short term memory into a long term memory. After the cookie making session when Alma and Jean were at lunch,

they recalled which cookies were theirs. There was a connection with their items that they had made earlier that morning. Though not completely accurate, it indicated to me that they were building a new memory with what they had made. I also think that the cookie session was so successful because the participants accessed a familiar hands-on activity that they were comfortable doing. The tools and techniques of making cookies were familiar; they had concrete memories of having made cookies in the past which included visual and other sensory similarities—though not smell or taste in the present; they articulated familial and emotional connections to the memories.

Even though Armand's recollection was poor considering the objects he made, and he often dismissed my mentioning of our art making activities with a casual, "Yeah, yeah," there seemed to be a hint of recollection as he made eye contact and waved his hand, but he simply preferred talking about the wine or model airplanes instead. Obviously, he did not identify the art he made in the sessions since he tried to eat it at the reception. Though I suppose that is a tribute to the convincing nature of the sculpture he had made, which did "fool the eye" just not the taste buds.

- *How can my multi-sensory teaching approach activate new memory-making events and lead to memory preservation in persons with memory loss at the Brookdale Echelon Lake Senior Living Solutions facility?*

One of my goals in this action research was to connect many sensory activities to the sculpture making process with the hope that it would trigger memory recall and the feeling of joy. The use of multi-sensory teaching techniques is an effective way to personalize the learning and enhance memory preservation. During the sessions where one song led to another, the act of making the artifacts brought up memories which



indicated strong multisensory recollections with smells, sounds, tastes, and vivid visual descriptions of events from long ago.

The concluding reception and graduation was an event filled with positive feeling as experienced by both the participants and guests.

- *What changes can be made in care facilities to foster art engagement and memory recall in persons with short term loss and dementia?*

A very simple change that would be helpful at Brookdale would be to label specific rooms with large signage so that residents refer to spaces with the same identifiers: Third Floor Activity Room, Dining Room, or Second Floor Porch would be helpful to the residents in navigating their surroundings. This change would be a support that they need and could enhance their sense of community and ownership of the space. I am curious if the Brookdale directors have not done this for specific reasons, such as the possibility that signage would run counter the home-like décor they are trying to establish.

I also conversed with Georgeanne Eagle about the possibility of changing the carpeting and wall colors outside the elevator to try to minimize confusion and disorientation. This is a large project but not beyond management's scope especially considering the benefits to the residents. Mae lost track of her destination while on route to the third session. If she had had this type of environmental support, perhaps her participation could have been ensured. An aide to get her there would have been helpful, as well.

We also discussed the facility's lack of a dedicated art making space and exhibition space. My participants stand a better chance of connecting with their art and

their memories if they see it displayed regularly and have opportunities to be engaged in art making on a daily basis in a space they identify as studio art space.

The change in the lesson plan format to a scaffolding approach to build their sculpting skills was important to their success and it made it much more fun for the participants. As they exhibited the joy of using their hands, verbal interaction increased as they worked on their specific desserts. The participants regularly erupted in song, and if laughter is an indicator of success, then proof is evident.

A significant area of discovery for me was in learning how to ask open-ended questions that did not begin with “Do you remember...?” This phrasing often created a moment of anxiety for the participant and did not yield anything of value to the conversation or to the research, other than the realization that I needed to find another way to access what they remembered. Educating staff who work with this population in any area of engagement is critical to the person with dementia being able to feel dignified and not “lesser than” because they have a disability of having memory loss.

I also learned about the pitfalls of making assumptions about my participants. I corrected my misconception after I researched candy, jingles, and slogans associated with the 1930s. I was surprised that our candy making session triggered so few examples, even though I found some examples online. I had assumed that they had grown up in a saturated media and advertisement driven world as I had. But the world was not the same consumer society it is today. Luckily, I was able to adjust and have the following lesson be related to home-baked treats, which yielded more memories of their youth associated with the treat of cookies.

Finally, the ceremony at the end of the lessons was significant to the climate of the

Brookdale facility. This is an assisted care residence, and not all of the residence experience memory loss. People who came to the exhibit, viewed and inquired about the work and shared in the eating of the pies and cakes. They expressed how impressed they were with the participants' artwork. The action research and presentation of artifacts created an opportunity to dispel stereotypes associated with being a person with dementia. They demonstrated their ability to participate in a process that many people would have assumed they were incapable of achieving.

### **What would I do differently?**

One change that I would make concerns the initial survey that I gave on the first meeting. I could have listed more specific art experiences and had the participants circle all that applied to determine their prior engagement with art (including visiting art museum, galleries, etc.). Then they could have given a detail about those art-related experiences. This might have given me more access to stories that I could have discussed with them throughout the sessions.

The issue with Armand attempting to consume his sculpture was alarming, but disaster was averted and I recognized it as a learning experience for me. I realized that I have to consider my special populations' needs at all times. I have to ensure their safety. We made sculptures that resemble real food, and throughout the exhibition I monitored the display table and emphasized what was art and what was real food. When I didn't remove the sculpture from Armand's eating area, it was an opportunity for confusion and risk for a person who has dementia.

## **Successful Strategies**

I discovered early in the action research process that asking a person with memory loss directly “Do you remember...?” is too direct. The question often elicited, “No, I don’t remember.” To get answers, I was more successful if I came about it indirectly, just chatting. For example, Jean had difficulty describing Butler, Pa. I was trying to determine if Butler was a rural, small town, or suburbanized area when she grew up there. I also wondered about its geographic proximity to Pittsburgh. First she said, “I don’t know,” as the response to the direct question. Then later, in conversation, she told me that it is about thirty miles north of Pittsburgh. This reiterates that the memory loss is really a loss of access, not necessarily of a complete loss of the information.

Short surveys were a very good way to access information. I designed the surveys to elicit personalized details about each participant. Sometimes they had difficulty with providing me with the information I was looking for, but a verbal support and rephrasing was enough to permit them to give a response. This occurred when we were trying to get titles for their work and determine which artifacts they wanted to exhibit. Because none of the participants had previous exhibition experience, this was very unfamiliar territory for them. Also, I did not have information about their levels of literacy, and this activity may have challenged them for reasons other than connecting with the artifacts. The titles they chose were mostly eponymous, although Alma and Lois put thought into their titles: “3-2-1 Layer Cake,” and “Strawberry Cream Twist.”

The importance of designing lessons that progressed from basic to more advanced was a critical modification to the original plan, in which the participants would make a sculpture and I would keep returning with it to document their ability to recall their

association with having made it. They would share a story related to the dessert and the making of it, with the intention that the object would hold meaning for them.

Scaffolding the lessons to get more artifacts and therefore, more data, was a change for the better. The participants were engaged each week, and we built on the previous weeks' lessons as they worked their way up to the bigger sculpture. None of the participants lost focus during the hour long sessions.

Planning the culminating event, asking others for assistance, and arranging the room for the ceremony was a lot of work, but it really paid off. The event lasted almost two hours, and it was a very happy time for the participants, family members, fellow residents, and staff. We shared stories, desserts, and coffee with about forty people who all reported what a great thing it was that we had done.

## CHAPTER 4

### **Conclusion**

The implications for this study are significant. Certainly this was a small sample and there were limitations which I was unable to overcome, such as access to medical information (i.e., the participants' MMSE scores), access to dedicated art studio space, and restrictions on the use of data collecting technology. Fortunately, the engagement of a dedicated research assistant helped to make the research more manageable and authentic.

I confirmed that my students like to be engaged. All had some memory of the activity, except Armand, and of the four who did recall working with the Model Magic<sup>®</sup>, all reported that the art making activity was enjoyable. Also, taking into account the initial inexperience of the participants, the limitations of space and time, the varying levels of the participants' memory loss, they accomplished quite a substantial amount of growth over the eight-week period and produced some very exciting artwork.

There is a very active Alzheimer's research community: drug companies are racing to find medications that prevent plaque development in the brain; double blind trials are conducted regularly; better scanning and use of new technology to diagnose and treat dementia are helping researchers and doctors worldwide to provide better care for persons living with dementia. With respect to these medical treatments, it is important to understand that some of these advances are not yet available to people currently affected by the disease. Therefore, it is critical that we as educators be mindful of the needs of this special population. We must recognize them as life-long learners, employ the best teaching practices, and provide care and quality of life activities for these fellow citizens.

## **Action Plan**

I believe that this research has given me a foundation for continued exploration of the topic of memory and art making in three environments: the high school where I currently teach, my own art making practice, and potentially, when I retire in approximately five years, working with a similar population as outlined in this research, to help them make connections to art, objects, their memories and their identities.

The experience as a teacher with the five participants in this research has informed my current practice as a high school art teacher. I was often commended on being a very patient person, but I feel I am even more patient now as a result of my interaction with Mae, Lois, Armand, Jean, and Alma.

If I were to do this research again, I would consider an alternative lesson plan where we explore a connection with toys from their past and imaginative play. I think with more practice I might be able to embrace more of the “Forget Memory, Try Imagination” philosophy elucidated by Anne Davis Bastings. It would be interesting to see the differences in behavior and attitude between the practice of using art to hold on to memories and the letting go strategy.

Another variation I would like to try is to have groups make a monumental papier maché sculpture of food. The size of the piece and the subject matter would be unexpected, and therefore memorable. Also, a shared goal would build community and foster a sense of purpose for the participants. Such an ambitious project would require a facility that has dedicated studio art space and a commitment to the residents participating on a regular schedule.

## Appendix A

### Consent Form

Dear Lauren Stichter

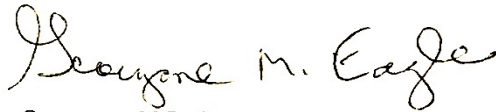
(Professor and Graduate Program Director in Art Education at Moore College of Art)

As Resident Program Coordinator of Brookdale-Echelon Lake Senior Living Center,  
I consent to research being conducted by Kathleen Carney, a Graduate Student at Moore College of Art & Design working under your direction. I understand that her research will be conducted for her Thesis for Masters in Art Education with an Emphasis in Special Populations from January, 2016, to April, 2016.

The purpose of this study is to see if making sculpture can be an intervention to memory loss in persons experiencing memory loss. Participating in this study is voluntary, and the residents can refuse to participate at any time. Ms. Carney will meet once or twice a week for approximately eight weeks. There will be no payment for participating in this study.

I understand that this study poses no risk to the participants. All participants will be anonymous, though there is a possibility that details of one's story will make a participant identifiable. This possibility could result in the public disclosure of various aspects of the participant's life. Throughout the study, Ms. Carney will discuss with me what details will be included in any final reports or products. There will be no recording on audio or video devices.

Sincerely,



Georganne M Eagle

Resident Program Coordinator

Brookdale-Echelon Lake

207 Laurel Rd

Voorhees NJ 08043



## Appendix B

### Lesson Plan

**Title:** Sweet Treats or Just Desserts

**Grade Level:** High school through senior citizen

**Big Idea:** Artists can use Model Magic® clay to create sculptures which mimic real objects such as food. This three-dimensional “trompe l’oeil” art making activity incorporates visual jokes and the unexpected as it relates to Pop Art.

**Essential Question:** How do artists use Crayola Model Magic® to make sculptures of food which “fool the eye”? How can the process of making these sculptures and the sculptures themselves activate memories and be a possible intervention to memory loss?

**Objective(s):** By the end of the lesson the learner will be able to develop and demonstrate the following:

Knowledge:

- Pop Art was a movement of the 1950s and 1960s which includes imagery from popular culture (advertisements, comic books, and mundane objects);
- The artists Wayne Thiebaud, Claes Oldenburg, and Andy Warhol each created a series of food-inspired artwork;

Skill:

- How to create a variety of colors by mixing the Crayola Model Magic®;
- How to model clay by using hand building techniques of pinch, coil, and slab;
- How to create three dimensional structures which resemble forms of desserts: candy, cookies, pies, cakes, and ice cream;
- How to title artwork and prepare it for display;
- Tell a story about how the artwork connects to a childhood memory;

Attitude:

- Understand the importance of artists’ voice in creating art
- Appreciate different types of art
- Understand and appreciate their classmates’ artistic skills in a community of diverse learners;
- Understand and appreciate the process of creating art.

### National Visual Art Standards

VA:Cr1.2.HSI Shape an artistic investigation of an aspect of present-day life using a contemporary practice of art or design.

VA:Cr2.1.HSIII Experiment, plan, and make multiple works of art and design that explore a personally meaningful theme, idea, or concept.

VA:Cr3.1.8 Apply relevant criteria to examine, reflect on, and plan revisions for a work of art or design in progress

VA:Cn11.1.HSI Describe how knowledge of culture, traditions, and history may influence personal responses to art.

VA:Pr6.1.8 Analyze why and how an exhibition or collection may influence ideas, beliefs, and experiences.

VA:Re7.1.HSIII Analyze how responses to art develop over time based on knowledge of and experience with art and life.

VA:Cn11.1.HSI Describe how knowledge of culture, traditions, and history may influence personal responses to art.

### **Motivation**

Introduction:

*What would you say is your favorite dessert? Do you know about artists who are inspired by simple things like food to create their artwork?*

The first meeting will focus on getting to know the participants. Posters of Wayne Thiebaud, Claes Oldenburg, and Andy Warhol's work will be displayed. The teacher will introduce the lesson by welcoming the participants, explaining the goal of the project (to recollect memories of sweet treats and make sculptures of those desserts). Exemplars will be displayed.

ADAPTIVE STRATEGIES- The participants will be gathered around one table. They will work independently, but will be able to converse, observe, and share information about themselves and the process of making the sculptures. Scaffolding in color mixing and sculptural techniques will be used.

Adaptive Aids: Speaking in a clear measured cadence is essential for auditory processing, especially for participants who have loss of hearing in addition to dementia. Posters with large writing of key terms will be displayed. Name cards will be displayed in "tent form" in front of each participant to foster a community of learners. Music (jingles and songs from eras gone by) will be incorporated and played on a laptop during the lessons to promote memory recall.

Exemplars: Initial dessert exemplars; Color Mixing Poster; piece of "blueberry pie" with lattice crust in pie dish, artists' posters of artwork, and vocabulary terms for word wall.



## ACTIVITY:

### Session 1: Survey #1 and Introductory Color Mixing

The participants will complete the first survey about themselves, including information about previous art experiences. Survey information will be shared to establish the community we will be working with throughout the series of class meetings. Following a demonstration about the sculpting materials and viewing the teacher's exemplars, the participants will get a small sample of the white Model Magic®, and will share their initial tactile impressions. Red, yellow and blue Model Magic® will then be distributed for color blending. The participants' will spend time "playing" with the material. The material will be bagged in name-labeled plastic bags. The lesson will conclude with the teacher showing the exemplars and inquiring about what the participants' favorite dessert might be for this project. The teacher will record their answers on their surveys for the future class sessions.

### Session 2: Survey #2 Candy and Candy Bars

The students will complete a second survey on their favorite candy and candy bars. The teacher will list the mentioned items on the board and show images from the internet. Discussions will focus on the use of color and form, as well as the design elements of wrappers. The teacher will then demonstrate three common clay techniques of pinch, coil and slab. Distribute the clay for participants to create their candy sculptures. As participants share their stories, the teacher will take notes about memories they are associating with the candy sculpture making activity. Students should be encouraged to make multiples of their selected candy or candies. As the session is concluding and everyone is cleaning up, engage the class in discussions of their the objects they created. Label and photograph the participants' work.

### Session 3: Cookies

Set up work table with cookie making supplies, Model Magic, and cookie cook books. Have class members share with a person next to them about their childhood cookie making experiences. After a few minutes, elicit from the class some of their recollections. Demonstrate some of the tools and inquire if the participants are familiar with the tools and techniques. Encourage students to make a variety of cookies in a variety of shapes and colors. When the students are finished instruct them to complete 3-2-1 exit cards. Label and collect the work.

#### **Session 4: Large Desserts**

The teacher will again display the artist posters of Andy Warhol, Wayne Thiebaud, and Claes Oldenburg. Review the concept of Pop Art, visual jokes, and the large desserts they selected at the first session. After confirming their dessert choice, the participants will develop strategies and structures to work toward their goal. Students can maintain a color palette that is true to the object in the real world (imitationalism) or can use a variety of neon colors (fantasy). At the conclusion of the lesson, place the incomplete objects in sealed containers. The participants can then complete their “I wish..., I want..., I wonder...” exit cards.

#### **Session 5: Completion of Large Desserts**

The participants will retrieve their work from the previous session and will discuss with the teacher their goals toward completion. As they work they can share their stories about why they have chosen that particular dessert. The participants will write the titles on the exhibit questionnaire for all of the art objects they created over the past sessions in preparation for the exhibition.

#### **Sessions 6 & 7: Individual Follow-up Survey and Preparation for Exhibit**

Meet with individuals to complete the follow-up survey. Enlist the help of friends and family to bake real versions of the desserts that the participants made sculptures of. Make sure friends and family are invited to the reception.

#### **Week 8: Exhibit and Reception**

Display the participants’ artwork with labels and descriptions of their works. Be sure to watch the table during the reception so no one mistakes the sculptures for real food. (It could happen.)

Supplies: Model Magic®, rollers, cookie cutters, Kempler tool (clay plunger), knives for cutting, cookie cookbooks, acrylic clear coat spray, dishes and forks for display, hot glue and hot glue gun. Real desserts for exhibit.

Vocabulary: Pinch, coil, slab, lattice, form, color theory terms (primary, secondary, tertiary, complementary, tints, tones, and shades, neon, imitationalism, fantasy, trompe l’oeil, Pop Art

Closure Strategy: (used each week to tell what students learned)

Exit Cards: 3, 2, 1; I wish..., I want..., I wonder...

#### **Assessment/Evaluation:**

Sessions 1 and 2:

Pre-assessment surveys

Sessions 3:

3- Names of colors I mixed

2- Struggles or challenges I am having

1- Question I have about making sculpture

Session 4: Complete the statement related to the project:

I wish...

I want ...

I wonder...

Session 5:

Participants will write titles for their work and complete a brief artist statement.

Sessions 6 & 7:

Follow-up Questionnaire

Session 8: The Exhibition

### **Tiered Assessments**

This lesson could be used by teachers to focus attention on ageism, art, and memory. The following are suggested tiered activities and tiered assessments to engage a variety of learners with a range of abilities.

Students will select **two** of the following choices based of their learning preferences. Some students may wish to combine their two assignments (i.e., the video and the poem or a poem and an illustration)

### **Assignment Option 1**

On illustration board, sketch an older family member or neighbor who you have a shared memory of an event. You may use marker, colored pencil, or mixed media to express your portrait or scene. When you have completed the artwork, write a brief description of the person and the event.

Tier 1- 9" x 12" Effective use elements of art and principles of design to convey the image of the memory.

Tier II- 11" x 14" Very strong use elements of art and principles of design to convey the image of the memory.

Tier III- 16" x 20" Exemplary use elements of art and principles of design to convey the image of the memory.

### **Assignment Option 2**

Write a letter to the town council explaining why it is important to support art programs at the local senior citizen center.

Tier 1- One paragraph letter which provides at least one reason for supporting art programs at the local senior citizen center.

Tier II- Two paragraphs which provide at least two reasons for supporting art programs at the local senior citizen center.

Tier III- Three paragraphs (introduction, body, and conclusion) which provide at least three reasons for supporting art programs at the local senior citizen center.

### **Assignment Option 3**

Research neurons and synapses and illustrate their structures using any medium of your choice. Write a brief explanation of what you discovered connecting science and art.

Tier I- 9" x 12" Effective use elements of art and principles of design to create the image and text.

Tier II- 11" x 14" Very strong use elements of art and principles of design to create the image and text.

Tier III- 16" x 20" Exemplary use elements of art and principles of design to create the image and text.

### **Assignment Option 4**

Write a poem about memories which you select as important to you. You can use any of the following forms of poetry (narrative, lyrical, limerick, or sonnet).

Tier I- One stanza poem which conveys the memory.

Tier II- Two stanza poem which conveys the memory.

Tier III- Three stanza poem which conveys the memory.

### **Assignment Option 5**

Illustrate a poster for the Sweet Treats Exhibition. You may use a digital design program or traditional media.

Tier I- 9" x 12" Effective use elements of art and principles of design to promote event.

Tier II- 11" x 14" Very strong use elements of art and principles of design to promote event.

Tier III- 16" x 20" Exemplary use elements of art and principles of design to promote event.

### **Assignment Option 6**

Record a story of an older family member or neighbor with audio or audio/video. Find out something about them relating to a memory of when they were your age.

Tier I- At least a one-minute segment which addresses a family member's story of a memory.

Tier II- At least a two-minute segment, edited for sound and continuity.

Tier III- At least a three-minute segment showing steady camera work, effective continuity of story, appropriate lighting, editing, and excellent sound quality.

### **Rationale for Making Food Sculptures with Learners Who have Memory Loss**

This lesson is beneficial to persons who live with memory loss, their family members, and can also appeal to staff members who work with people who have memory loss. Also, students who engage in this type of activity will have greater understanding of the issue of memory making and dementia.

Group culture interaction is essential since people experiencing memory loss often isolate themselves as part of their disability.

## Appendix C

Pemberton Township High School Art Rubric Sweet Treats			
Criteria	Mastery Level	Apprentice Level	Novice Level
<b>Personal Expression-</b> Use of originality in concept and execution 25%	The work is original in its concept and execution, with no obvious reference to other works. (21-25 points)	The work shows originality in its composition with minimal reference to other work. (16-20 points)	The work is limited in its originality and execution. (0-15 points)
<b>Elements of Art and Principles of Design-</b> Use of elements and principles to achieve visual unity 25% (Form, Color, Space, and Proportion)	The work shows superior application of the elements of art and the principles of design to create visual unity. (21-25 points)	The work shows general employment of the elements of art and the principles of design to achieve a sense of visual unity. (16-20 points)	The work shows minimal employment of the elements and principles; visual unity is not achieved. (0-15 points)
<b>Technique/Use of Materials-</b> Skillful use of tools and media 25% (Model Magic clay)	The work indicates a highly sophisticated application of media and technique. (21-25 points)	The work shows clear evidence of appropriate application of materials with minimal errors in technique. (16-20 points)	Minimal evidence of appropriate application of materials and/or lacking skill and technique. (0-15 points)
<b>Participation/Effort-</b> Use of class time, time on task, level of difficulty, , 25%	The student demonstrated excellent use of class time and superior effort. (21-25 points)	The student maintained focus and made good use of class time. (16-20 points)	The student showed minimal effort and/or is easily distracted and off-task. (0-15 points)
<b>Total Points</b>			
<b>Title of Artwork</b>			<b>Size</b>
<b>Student's Name</b>			<b>Date</b>



**Appendix D**

**Survey #1**

Name \_\_\_\_\_ Age/DOB \_\_\_\_\_

Where did you grow up? \_\_\_\_\_

What is your favorite food? \_\_\_\_\_

Do you have a favorite song? \_\_\_\_\_

Who is your favorite artist or type of art? \_\_\_\_\_

Previous Art Experiences

Drawing

\_\_\_\_\_

Painting

\_\_\_\_\_

Sculpture

\_\_\_\_\_

Crafts

\_\_\_\_\_

## Appendix E

### Survey #2 Candy and Candy Bars

Name \_\_\_\_\_

- Where did you go to school?

Elementary \_\_\_\_\_

Junior High \_\_\_\_\_

High School \_\_\_\_\_

List any teacher's name you can recall:

\_\_\_\_\_

- What was your favorite candy? (circle as many as you like)

Lifesavers      Lollipops      Candy Canes      Mary Janes

Pez      B-B-Bats      Other \_\_\_\_\_

- What was your favorite candy bar?

Oh Henry!      Hershey's      Baby Ruth      Snickers

Butterfinger      Milky Way      Other \_\_\_\_\_

- Do you remember any advertising jingles associated with these candies or candy bars?

\_\_\_\_\_

\_\_\_\_\_

\_\_\_\_\_

\_\_\_\_\_

**Appendix F**

**Follow-Up Survey**

Name \_\_\_\_\_

What did you make with the Model Magic Sculpting Clay?

\_\_\_\_\_

How long ago did you make it? (Circle one choice)  
recently      within the past month      very long ago

Where were you when you made it?

\_\_\_\_\_

Who else was there when you made it?

\_\_\_\_\_

What is a story we could tell others about your sculpture/dessert making experience?

\_\_\_\_\_

\_\_\_\_\_

What else would you like to share about your experience as a sculptor making Pop Art?

\_\_\_\_\_

\_\_\_\_\_

## REFERENCES

- <http://www.alz.org/facts/> accessed 11/1/2015
- [http://www.alz.org/research/science/major\\_milestones\\_in\\_alzheimers.asp](http://www.alz.org/research/science/major_milestones_in_alzheimers.asp) accessed 10/30/2015
- [http://www.alz.org/alzheimers\\_disease\\_treatments.asp](http://www.alz.org/alzheimers_disease_treatments.asp) accessed 12/8/2015
- <http://www.moma.org/learn/disabilities/dementia#course2> accessed 11/1/2015
- <http://www.moma.org/learn/disabilities/dementia> accessed 7/4/2016
- <http://www.pbs.org/wgbh/nova/body/corkin-hm-memory.html>
- <http://www.pbs.org/wgbh/nova/body/memory-hackers.html> accessed 3/6/2016
- <https://www.youtube.com/watch?v=mvzrY1-gCmA> accessed 11/1/2015
- Basting, Anne Davis. (2006) Arts in Dementia Care: “This is not the end... it’s the end of this chapter. *Aging and the Arts*, p17.
- Chaloupka, A. (2011). Hiding places: Memory in the arts (L. Umberger, Ed.). Sheboygan, Wis. John Michael Kohler Arts Center.
- Chung, J.C.C. (2004) Activity participation and well-being of people in long term care settings. *Occupational Therapy Journal of Research*, 24, 23.
- Creswell, J.W. (2007). *Qualitative inquiry & research design: Choosing among five approaches*. California: Sage Publications.
- Csikzentmihalyi, M. (1993). Why we need things. In S. Lubar & W.D. Kingery (Eds.), *History from things: Essays on material culture*, (p. 23). Washington, D.C.: Smithsonian Institution.
- Delacruz, Elizabeth, Bales, Sandy, (Jan 2010) “Creating History, Telling Stories and Making Special:Portfolios, Scrapbooks, and Sketchbooks” *Art Education*. 63:33-39.
- Fenn, Howard; Luby, Victoria; and Yesavage, Jerome A. (1993). Subtypes in Alzheimer’s disease and the impact of excess disability: recent findings. *International Journal of Geriatric Psychiatry*. 8:67-73.
- Gerber, Beverly Levett & Guay, Doris M. (2014). *Reaching and Teaching: Students with Special Needs Through Art*. National Art Education Association.
- Grady, Anne M. (1995). Layered Worlds: A Metaphor of Time, Visualizing the Experiences of Alzheimer’s. Reading from Conference of the International Visual Literacy Association.
- Gretton, Cosima and ffytche, Dominic H. (2014). Art and the brain: a view from dementia. *International Journal of Psychiatry*. 29: 111-126

- Howlett, Margaret, Ed. (2003) Wayne Thiebaud: working with composition. *Scholastic Art Magazine*. 32:4
- Hunt, Louise. (2011). Environments Designed to Heal. *Nursing Older People* 23, no.1, p16.
- Jonas-Simpson, C, Mitchell, G.J, Carnson, J, Whyte C, Dupuis, S, Gillies, J. (2011). Phenomenological shifts for healthcare professionals after experiencing a research drama on living with dementia. *Journal of Advanced Nursing*. 1944-1955 CAN
- Kurlowicz, Lenore, and Wallace, Meredith. (1999). The Mini Mental State Examination (MMSE) try this: Best Practice in Nursing Care to Older Adults. *The Hartford Institute for Geriatric Nursing*. Vol. 3.
- Macpherson, S., Bird, M., Anderson, K., Davis, T., & Blair, A. (2009). An Art Gallery Access Programme for people with dementia: 'You do it for the moment'. *Aging & Mental Health*, 13(5), 744-752.
- Mast, Benjamin. (2012). "Methods for Assessing the Person with Alzheimer's Disease: Integrating Person-Centered and Diagnostic Approaches to Assessment" *Clinical Gerontologist*. 35(5), 360-375.
- McNamara, Norman. (2015) Dementia 2015: Aiming higher to transform lives. Alzheimer's Society, [www.alzheimers.org.uk](http://www.alzheimers.org.uk).
- Mell, J., Howard, S., & Miller, B. (2003). Art and the brain: The influence of frontotemporal dementia on an accomplished artist. *Neurology*, 1707-1710.
- Miller, B; Boone, K; Cummings, J; Read, S.; Mishkin, F. (2000). Functional correlates of musical and visual ability in frontotemporal dementia. *The British Journal of Psychiatry*, 176 (5), 458-463.
- Mills, G.E. (2011). *Action research: A guide for the teacher researcher*. Boston, Massachusetts: Pearson Education, Inc.
- Rosenberg, Francesca. (2009) The MoMA Alzheimer's Project: Programming and Resources for making art accessible to people with Alzheimer's disease and their caregivers. *Arts & Health*, 1:1, 93-97, DOI:10.1080/17533010802528108
- Scholl, Jane & Sabat, Steven R. (2008) Stereotypes, stereotype threat and ageing: implications for the understanding and treatment of people with Alzheimer's disease. *Ageing & Society*. 28: 103-130, doi:10.1017/S0144686X07006241
- Utermohlen, Pat (2006) accessed Aug. 1, 2015  
[www.williamutermohlen.org/index.phphttp://www.williamutermohlen.org/index.php](http://www.williamutermohlen.org/index.phphttp://www.williamutermohlen.org/index.php)

<http://www.williamutermohlen.org/index.php>

Vogel, A; Mortensen, EL; Gade, A; and Waldemor, G. (2007) The Category Cued Recall test in very mild Alzheimer's disease: discrimination validity and correlation with semantic memory functions. *European Journal of Neurology* 14:102-108.

Woywod, C, & Davenport, M. G (2013) Remembering through Art: Imaginative Reconstructions with Older Adults Experiencing Dementia. *Journal of Art for Life*. (4) 1

Zappa, F., & Occhiogrosso, P. (1989). All About Music. The Real Frank Zappa Book. New York: Poseidon Press. (p. 161).